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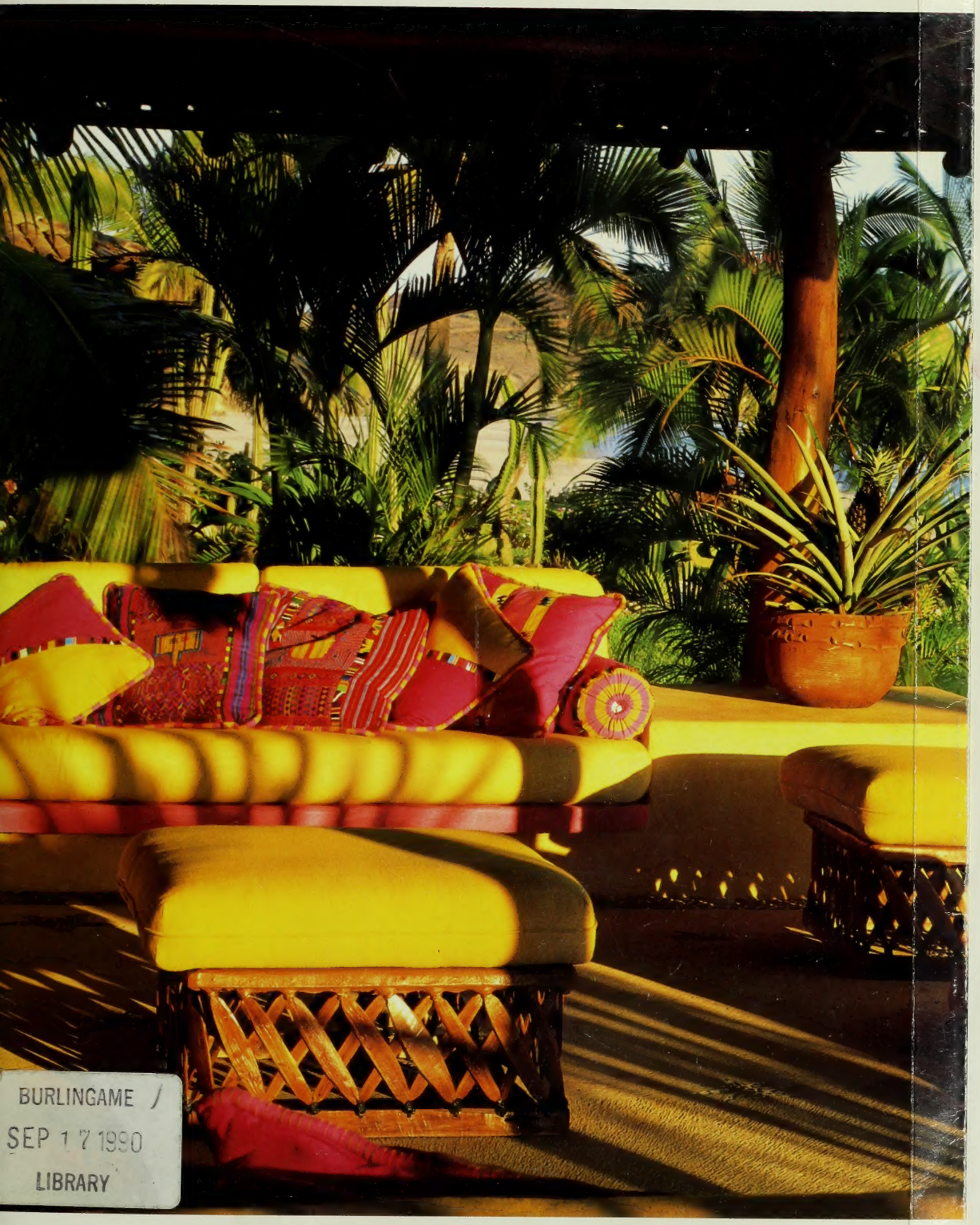

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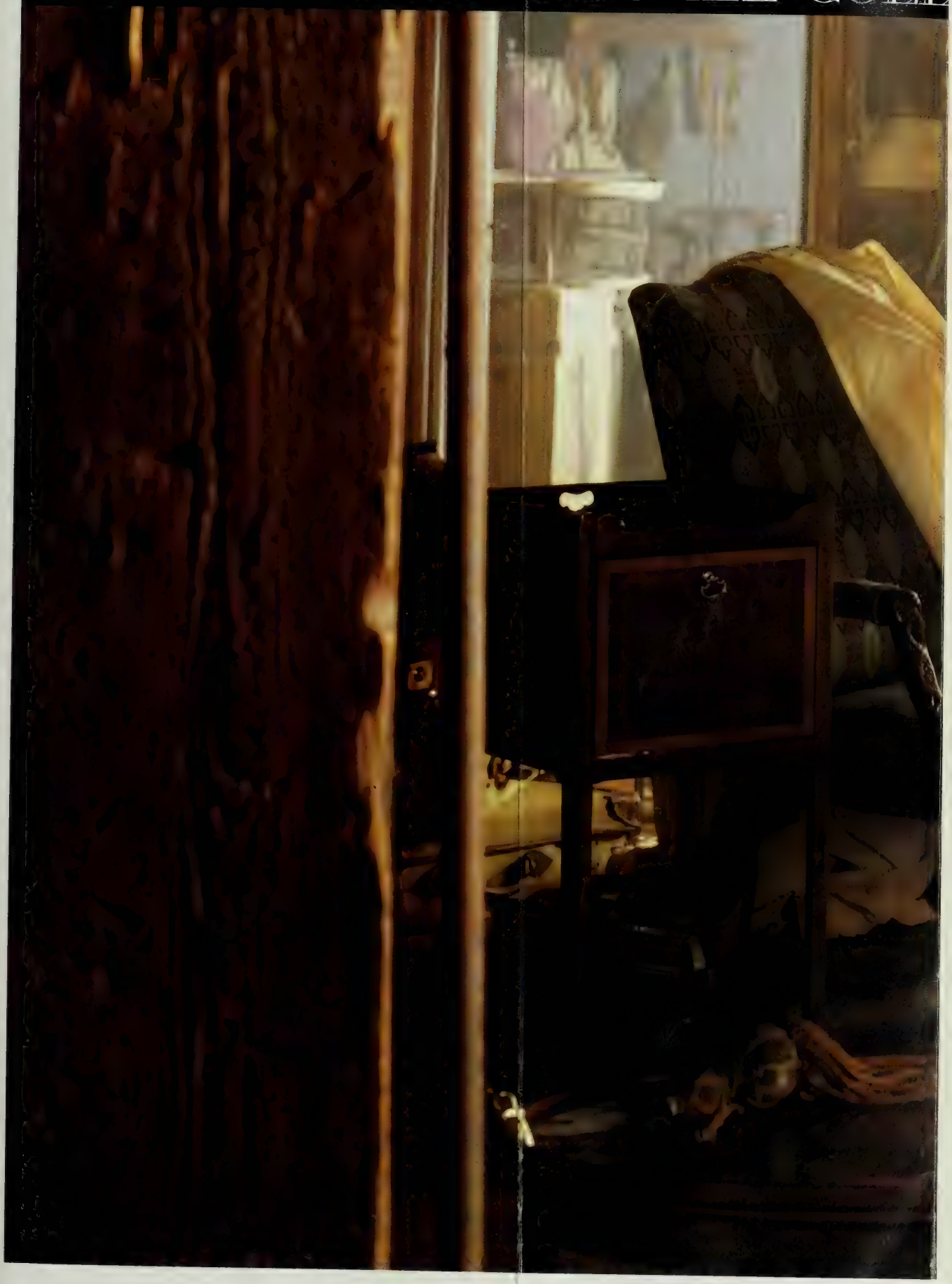

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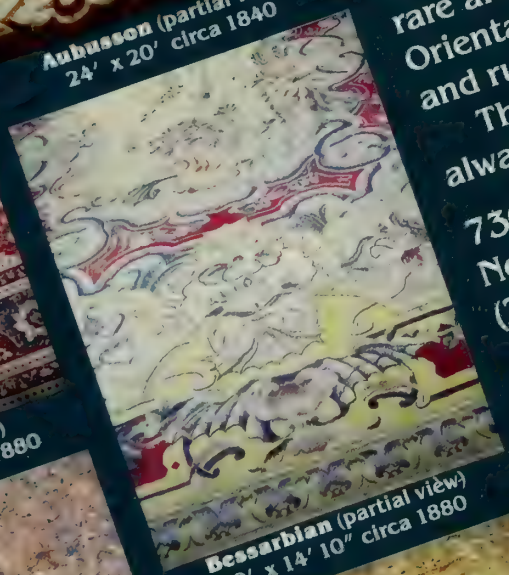
Aubusson (partial view)
24′ x 20′ circa 1840

Tabriz (partial view)
14′ 5″ x 11′ 9″ circa 1880


Bessarbian (partial view)
20′ x 14′ 10″ circa 1880

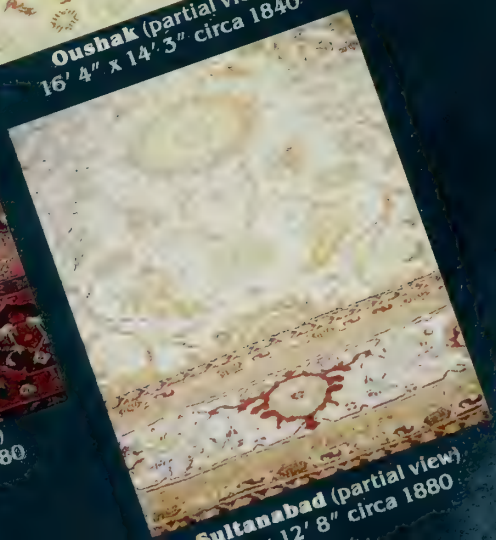
Savonnerie (partial view)
16′ x 11′ 8″ circa 1870

Kashan (partial view)
18′ 6″ x 12′ circa 1900

Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840

Amirtsar (partial view)
18′ x 12′ circa 1890

Serapi (partial view)
14′ x 9′ 10″ circa 1880


Sultanabad (partial view)
12′ 8″ circa 1880

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Through the years I have enjoyed your distinctive magazine. But the June 1990 country house issue was truly special, as it featured my hometown, Williamsport, Indiana ("Looking Homeward"). Indeed, John Cottrell created a house that captures the essence of a unique time period with warmth and perfection. He should be commended for his courage and foresight. My Indiana sources tell me that the locals think Mr. Cottrell's restoration is magnificent.

Ruth Gregory Gromeeko
Saratoga, California

I have been a devoted reader of *Architectural Digest* for over twenty-five years and enjoy the publication immensely. However, during times of environmental stress and the increasingly imperative need to conserve energy and resources, I found the attitude of John Cottrell irresponsible, self-interested and uncaring. To proudly proclaim the removal of storm windows and insulation so that "wind blows right through the cracks," and then add "state-of-the-art heating and air-conditioning," is exactly the behavior that contributes to our world's devastation.

Andrew V. Charles
Los Gatos, California

Your June 1990 country house issue was outstanding. The young architect Adam Kalkin shows great promise. He is making a statement about life, and that is refreshing.

Lenore Dechtman
Denver, Colorado

I was surprised by Robert Campbell's article on Adam Kalkin in *Architectural Digest*. The story portrays the house as the work of one designer, yet I collaborated with Adam on the design and construction.

Stephen De Long
New York, New York

The inclusion of John Updike ("The Houses of Ispwich") in your June 1990 issue testifies to the superlative quality of written material in an otherwise highly visual publication.

Donald Hooper
Seattle, Washington

The June 1990 issue verged on the poetic. The confluence of medium and message was something I had never seen—but hope to see again.

John Keevil
Toronto, Canada

I enjoyed the story on Cherokee Plantation in the June 1990 issue of *Architectural Digest*. But let's give credit where credit's due: The "mural's perfect restoration" was executed by Joe Grigg and his wife, Becky Lee.

Elizabeth P. Bowles
Charleston, South Carolina

The eagerly awaited 1990 *AD 100* was received, and I was very pleased. The photos selected were a good representation of my work and the text was accurate, except for part of the information under "Fees." It should read as follows: "Furnishings, fabrics and accessories billed at manufacturer's list price." I trust the response I'll receive will be because of the exposure in this exceedingly informative issue and not because my fees seem so strange.

Michael de Santis
New York, New York

I am pleased to be a part of *The AD 100*. However, I would like to draw your attention to the fact that portions of my biographical material were omitted. Among the items were my induction into the Interior Design Hall of Fame and my service on the UCLA Interior and Environmental Design Program's Guidance Committee.

Sally Sirkin Lewis
Los Angeles, California

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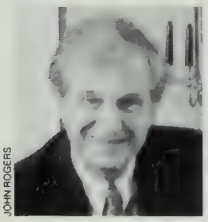
November's New York Collector's Edition may be our strongest since we introduced the theme in 1987. The city's top interior designers are represented, of course, in projects ranging from Greenwich Village to Central Park West to the Upper East Side. In AD Travels, some of Manhattan's most celebrated residents—including Natalia Makarova, Kurt Vonnegut, Sandro Chia and Lauren Hutton—share their favorite corners of the city. And writers such as Louis Auchincloss, Michael M. Thomas, Paul Goldberger and Brendan Gill offer insights drawn from their long and varied tenures. To this we've added features on Manhattan's finest private dealers, its best sources for decorative arts and its premier musical ambassador, Bobby Short. So while the October issue transports you to Sweden, Spain, Mexico and Switzerland, next month, as Mr. Short himself might say, we'll take Manhattan.

Paige Rense *Editor-in-Chief*


JOHN ROGERS

Joe Minton

R. Weldon Turner

Quattrocento Clarity

"We're always exchanging ideas—he'll call me or I'll call him to talk about the projects we're working on," says Joe Minton of architect R. Weldon Turner. Turner has worked with Minton-Corley, the interior design firm in which Minton is a partner with David Corley, on a variety of projects, including a Spanish Colonial house and a log house in Jackson, Wyoming. But their relationship extends even further. "Weldon's parents are old friends of mine, and I've known him since he was a little boy," Minton says. "He even did installations and odd jobs at Minton-Corley during the summers when he was in high school." In turn, Minton's son, who now has a degree in architecture, worked summers for Turner. "I grew up watching what Joe and David were doing," says Turner. "They really opened my mind to what could be done architecturally." *See page 180.*

CAROL PATTA

William Hodgins

Classical Grace in Palm Beach

When longtime clients asked William Hodgins to design their condominium apartment adjoining the Breakers hotel in Palm Beach, it was simply a matter of translating the spirit of their spacious traditional house—which Hodgins also designed—to a smaller space. "The objective was to give them the elegance and tradition they were used to by editing and reusing their own furniture," he explains. Paintings by Alfred Sisley, Henri Martin and Jean Dufy and fine antiques now decorate the airy ocean-front apartment, which Hodgins embellished with traditional moldings, fireplaces and other details. "They enjoy their antique furnishings," says Hodgins of the couple, who have been clients on five other projects. "The floor in the master bedroom is particularly beautiful," he adds. "It was painted by artist Robert Jackson to resemble marble in shades of white and pale gray. Although now it looks shiny, it will be even more beautiful when the paint has settled and the trompe-l'oeil quality is evident—it will be warmer and softer." *See page 188.*

ROB LANG

Robert A. M. Stern

Gretchen and John Berggruen

Architecture: Robert A. M. Stern

"It's nice to know that the house will always hold very beautiful things—from high art to Pop art," says Robert A. M. Stern of the Bay Area Shingle Style house he remodeled for art dealers John and Gretchen Berggruen. The Manhattan architect is now busying himself with a multitude of public and private commissions, including two houses in Aspen, two Disney hotels in Orlando (and more being constructed outside Paris), Japanese resorts and the State Department's America House in Budapest. "Yet this San Francisco project was especially rewarding," adds Stern, who is known for his East Coast Shingle Style designs. "It was

continued on page 26

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THE WOMAN'S FRAGRANCE BY RALPH LAUREN
bloomingdales

continued from page 16

unusual to work with clients who have both great intelligence and a great eye—and John Berggruen has a wonderful sense of humor." *See page 196.*

SIMON BROWN

Kenzo

Architectural Digest Visits: Kenzo

"Kenzo is incredibly lax about sticking to a timetable, which drives his secretary to distraction," says Ariel de Ravenel, a friend of the fashion designer's as well as his director of publicity. "He also has a deep distrust of telephones, address books and wallets. But he is generous to a fault—as far as he's concerned, the only advantage to his having money is that he can spend it." The Japanese designer, who has lived in France since the mid-1960s, is a self-described workaholic who hates discussing his work. One topic he is voluble about is his new house in Paris, which is a seamless blend of Japanese and European styles. For the first time, Kenzo says, he is finally able to relax, spend time entertaining his friends and take advantage of his surroundings, which include an indoor swimming pool, a formal teahouse and a Japanese-style garden for meditation. *See page 206.*

TIM STREET-PORTER

Isabel Goldsmith

Las Alamandas Rising

"It's not a party place but a creative place," says Isabel Goldsmith of Las Alamandas, her exclusive resort on the coast in Jalisco, Mexico. "From the food to the privacy, it's a very controlled environment, which makes it easy to feel safe." Since the property is still evolving, she spends quite a bit of time there, but her home base is London. "I have a big house in Chelsea that I started to decorate with Geoffrey Bennison, but then he died before the house was completed," she says. "There were a lot of things that badly needed finishing, and I found myself working with his team, so *that* was a decorating experience." She describes her London house as embodying the sort of "complete environment" she prefers, with her collection of Pre-Raphaelite paintings and nineteenth-century furniture, books and pottery. "I even found a nineteenth-century linen pattern for the upholstery," she says. *See page 214.*

DERRY MOORE

Jon Bannenberg

Civilized Sailing Aboard the Beaupré

"The architectural spaces are what give it atmosphere, not the decoration," says designer Jon Bannenberg of the *Beaupré*, his 122-foot yacht. "And that includes natural light, long interior views, transitions between spaces, and objects positioned so that they will emphasize the architecture." The creation of the boat, which Bannenberg named for his wife, was a family affair: Jon Bannenberg designed it, his son Dickie was project manager, and his wife, Beau Bannenberg, a Cordon Bleu cook, planned the galley. Everything on board has a purpose—dolphin sculptures cast from nineteenth-century originals, for instance, provide a place for lights while their bases serve as storage space; and in the saloon, there is storage for ten cases of wine under the sofas. Bannenberg has been designing yachts since 1966, when a client asked his advice about one he was planning to build. The designer's answer was characteristically direct—he told the client the plans looked awful, and went on to do them himself. Bannenberg never trained in nautical design, but as he points out, "After two hundred and fifty boats, I'm certainly trained now." *See page 230.*

JOSE LUIS PEREZ

Leandro Silva Delgado

Gardens: A Landscape in Segovia

When Leandro Silva Delgado acquired a long-neglected garden in Segovia, the process of redesigning and restoring it became both re-creation and recreation. "When people are detached from a garden, as is so often the case in an industrialized world," the Madrid-based landscape architect comments, "they lose touch with life. We should go to a garden for enrichment, to observe the rhythm of nature around us." This particular garden's rhythm seemed attuned to the Hispano-Moresque forms of design, a potential emphasized by an abundance of water flowing from the top of the site, and the uncovering of centuries-old terraces. For Silva Delgado and his wife, Julia, an art historian, the garden has become a respite from career demands, and for him, the inspiration for a book. "A garden should be a refuge," he muses, "a kind of *bosque sagrado*, or sacred wood." *See page 238.*

BILLY CUNNINGHAM

David Davies

Naive Melody in Manhattan

Although weathervanes are his first love, David Davies doesn't lack for carvings, decoys and whirligigs—not to mention painted iron doorstops—in his wide ranging folk-art collection. "I used to have a huge collection of doorstops—almost five hundred," he says. "But you reach a point where you get—what would you call it? Satiated?" Serendipitously, just when Davies reached that point, the San Francisco designer Charles Pfister arrived at his apartment for a drink. He was in New York to redecorate the '21' Club, and when he heard that the huge number of doorstops he was then viewing might be for sale, he phoned Maureen Cogan, wife of the club's owner, industrialist Marshall Cogan, and chairman of *Art & Auction* magazine. She came right over

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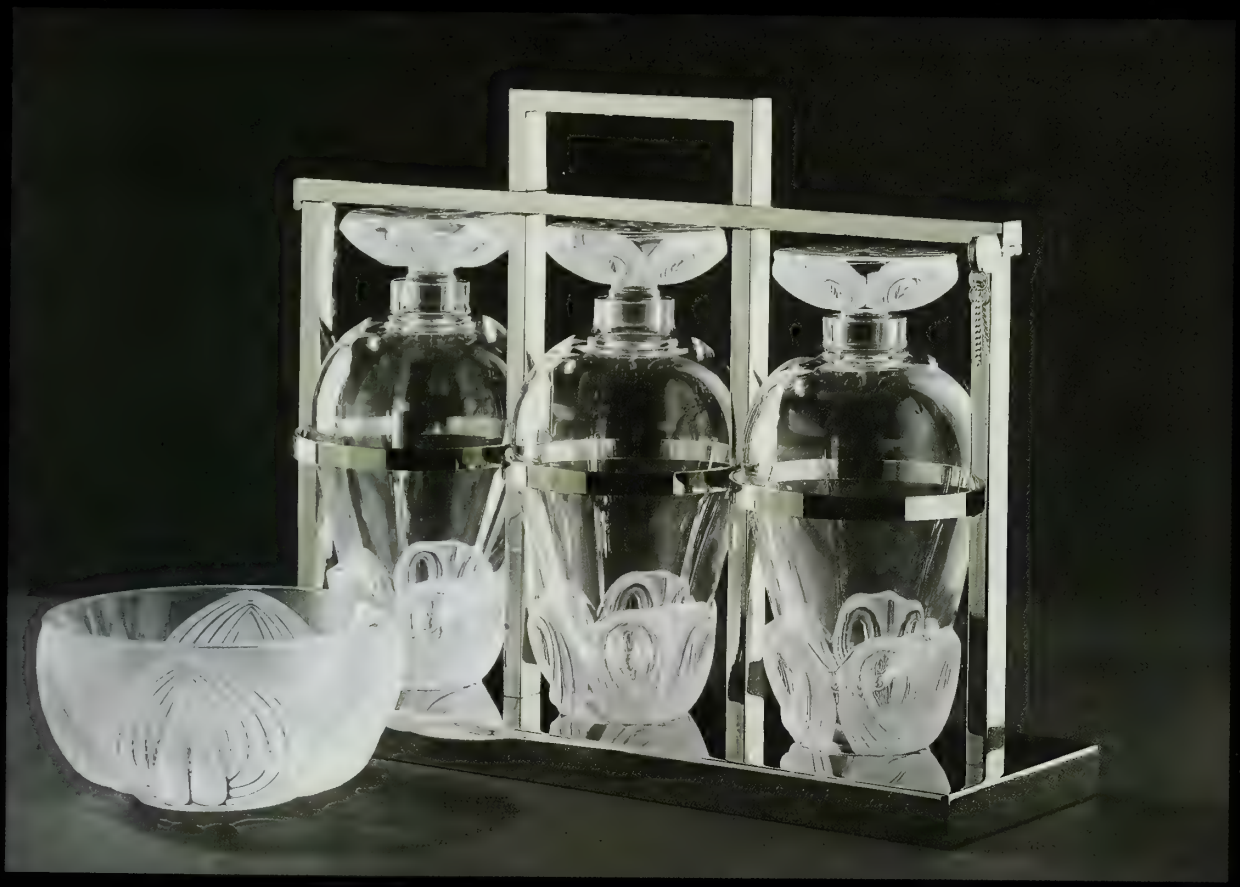

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Baker
KNAPP & TUBBS

continued from page 26

and bought them on the spot, and today they are in an upstairs dining room at '21.' "I'm glad they all stayed together," says Davies, adding that these days he only buys doorstops he particularly likes. But he can't resist pointing out each painted iron newcomer: giraffes, a Cubist cat, a Halloween girl, or a penguin with a top hat. "Folk art is like that—it just sort of creeps in. You promise yourself you're not going to buy any more, but then you find yourself saying, 'This looks nice.' " *See page 244.*

PASCAL HINOUS

Scott and Valérie Youmans

Switzerland's La Cour de Ferme

For Scott Youmans, who comes from a family that has lived in New York State for three hundred years, and his wife, Valérie, who was born in France, Switzerland seemed like the perfect place to settle and raise a family. "We chose it because it's a neutral country," says Valérie Youmans, laughing, "so Scott couldn't say to me, 'You bloody French,' etc.!" At first they rented a house, and in time they bought La Cour de Ferme, their antique- and art-filled chalet near Gstaad. They are especially devoted to the Italian paintings of Farinati degli Uberti and Ottavio, duke of Parma and Piacenza, that are displayed in the living room. The works were part of a group of twenty paintings that the Youmanses saw at a gallery in London. "The dealer wanted to sell the complete set," says Valérie Youmans. "We 'courted' the paintings for years, and he finally decided to let us have them." *See page 256.*

CHRISTOPHER IRION

Ronald Crosetti

North of the Golden Gate

"The house is eclectic and personal, not as *done* as many things I do," says San Francisco–based interior designer Ronald Crosetti of a recent project in the village of Ross in Marin County. Its owner travels extensively and has brought back numerous objects from Asia and Africa. The house was perhaps a greater challenge than Crosetti usually undertakes—a residence whose size and potential weren't immediately apparent because of the small, windowless rooms, dark interiors and poor-quality additions. Among his many solutions was lowering some fourteen-foot ceilings. But then, whether Crosetti is maximizing the area of his own condominium at Lake Tahoe (see *Architectural Digest*, March 1987), where he is completing another project, or turning a poolhouse into a cottage (May 1989), space planning is his forte. *See page 264.* □

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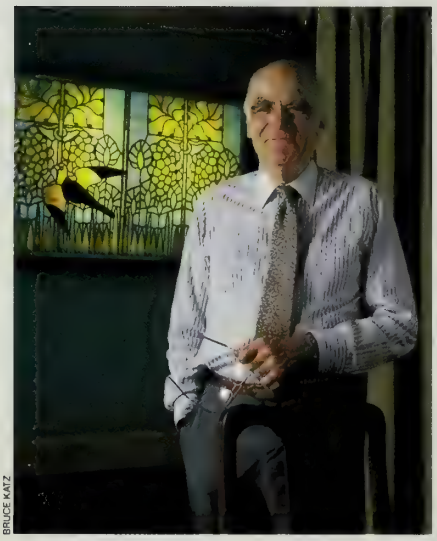
Harvey Ellis—Reconsidering an Elusive American Genius



BRUCE KATZ

LEFT: "I rescued this Harvey Ellis–designed stained-glass window from the demolished Merriam House in St. Paul," says Roger Kennedy, director of the National Museum of American History at the Smithsonian Institution. His new book, *Rediscovering America,* is coming out in October.

Ellis, whose creations ranged from buildings to furniture to paintings, was widely known for his draftsmanship. After his death in 1904, *Western Architect* said that he was "the master of them all, a wizard with pencil and pen." BELOW: Ellis's 1900 project drawing for Joseph T. Cunningham.

COURTESY MARGARET WOODBURY STRONG MUSEUM

WE CAME OUT of the library, around the corner and into the great hall, crowbars in hand—and were stopped by the sun. Until that moment, we had been scarcely aware of the color in the glass wall, thirty feet tall and forty feet wide. All day it had been cold outside the doomed house and cold inside; the glass seemed coldest of all, concentrating the Minnesota winter like a wall of ice.

Now, suddenly, the meager yellow-white light of a prairie January turned reddish orange. The icy mist lifted and an Oriental blaze struck the glass, igniting it, seeming to gather fervor from it, and passing through reinforced. The glass burst into golds and blues and leaf greens, rows of jewel glass, broken into incandescent pebbles, casting off their grime and sparkling for us. Then, as the sun flared at sunset, the whole wall seemed to shatter and send flanges of colored light splaying across the room. Light broke from light, seeking out the rich paneling, the engraved leather of the walls and the rose marble of the fireplace. Fred Gould, who had just ripped out the woodwork in the dining room, whistled and said: "Holy cow!"

COURTESY MARGARET WOODBURY STRONG MUSEUM

Prairie School architect William Gray Purcell once wrote of Harvey Ellis (above) that his "concepts were not graphic art. He was a true Art of Building man. Projects . . . were organized to build and to serve effectively."

The light struck our hands, dingy with the residues of coal fires, grime that had lain for sixty years on the sideboard and cabinet we had piled in the hall; it struck our faces, dusted talcum-white from the decaying wiring we had torn out to free a chandelier. Wherever it found our flesh, it turned the grime into harlequin pastels.

But we did not feel like clowns. We were, instead, mourners. The light had found our ashes, as if we had poured them over our heads, down to our smeared blue jeans—our sackcloth. The last of the mansions Harvey Ellis had built for the founders of our city, in their days of grandeur, would go to the wreckers tomorrow. Before the steel ball went through

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Harvey Ellis—Reconsidering an Elusive American Genius
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COURTESY NORTHWEST ARCHITECTURAL ARCHIVES/UNIVERSITY OF MINNESOTA, MINNEAPOLIS

JAMES M. VIA

COURTESY NORTHWEST ARCHITECTURAL ARCHIVES/UNIVERSITY OF MINNESOTA, MINNEAPOLIS

One of Harvey Ellis's major architectural allegiances was to the massive forms and Romanesque influences of H. H. Richardson. TOP: A black-and-white drawing of the Ellis-designed Samuel Gale House in Minnesota. ABOVE: The configuration of the Lamberton House, which was built in Rochester, New York, in 1883 and is still standing, shows strong ties to the Queen Anne style found in the work of R. Norman Shaw.

Claude Bragdon wrote in 1929, "Harvey Ellis was a genius."

ABOVE RIGHT: Ellis's circa 1890 drawing for a 27-story structure. The design was to exert a wide influence on American architecture, setting a precedent for future skyscrapers. In later years he would also play an integral part in the development of the steel frame that would revolutionize building construction.

that glass window, before the rose marble was shattered and the walnut, leather and brass broken to bits in the city's haste to give us another parking lot, we would rescue what we could. There was a priest with us, grimy too, a practical mourner (as priests often are) armed with his own crowbar and screwdriver. We were not, any of us, Ellis scholars; we had seen that house often, as children, when it served as a museum, and despite its clutter of dinosaur bones and drywall, many of us had come to love it. Like everybody else, we were too late to save it. The house came alive one last time in that sunset . . . then it died, as the final flare subsided. We shivered.

Then we went back to work.

Nearly thirty years later I am looking out at a garden through two long clerestory windows from that house. Now a museum wants them. Ellis's work is coming to have its due,

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Harvey Ellis—Reconsidering an Elusive American Genius
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though in reverse order. His later Craftsman designs are already fashionable, and scholars have noticed the stained glass that went with them, Art Nouveau designs somewhat like those of the Glasgow and Viennese schools (not the French). His windows are the finest American expression of that international striving for abstraction without losing warmth. The best of his achievements in that medium was rediscovered, twenty years ago, under a pile of jelly jars in a basement in Rochester, New York.

Claude Bragdon, the theatrical designer and essayist who never underestimated that work, despite the indifference of his contemporaries, wrote in 1929, "Harvey Ellis was a genius." And Bragdon knew only his painting, oddments of his glass, his furniture and graphic design. The furniture is now much admired, its inlays of mother-of-pearl, pewter and brass, its sleek lines, redeeming the blockiness of Gustav Stickley's Craftsman stock-in-trade. In 1903 Ellis gave the Stickley studios needed elegance, where before they had been capable only of vigor.

By 1902 Ellis had been "steady"—free of his addiction to alcohol—for a few years, and his paintings, so like the Japanese prints he admired, were less frantic. He was ready to turn his hand again to furniture. His graphics and oils can be seen today in the Margaret Woodbury Strong Museum in Rochester, and on the wall of a children's school there. At first glance they seem to be nursery rhymes in paint, as does his "Prince Valiant" window, but their controlled fury, their panels of black, their angry eyes, tell us they are more than that, and invite us to apprehend the violence Stephen Sondheim found in the same stories six decades later.

Bragdon never saw Ellis's architectural work in the West, and it is upon these that his recovering reputation will, I think, largely depend. Ellis was born in Rochester in 1852; he was four years older than another of America's long line of alcoholic architectural geniuses, Louis Sullivan (Minard Lafever and John Notman come to mind as well). He started drinking early, was dismissed from West Point, sent to Europe—where he studied the campaniles of the Venetian coast to the immense benefit of the American skyscraper—and returned to practice for a time in Rochester and Utica. In the early 1880s he won acclaim for sketches presented in New York design competitions, and took the prize in a contest for a design for Grant's Tomb. It was not used; there are various tales as to the reasons for his rejection. His partner (and brother) had legal difficulties, and in 1885 he was found in the Midwest, commencing his years making other people's reputations.

Ellis was not merely anonymous; he had a propensity for deception calculated to keep himself obscure. City halls, train stations, office buildings, police stations, water towers, bandstands and dozens of houses came from his hand, nearly all of them ascribed today to architects of lesser talent. When there was a competition, the first one of them to find him in a saloon and set him up at a drawing board was likely to win. It came to be a bitter joke from Minnesota to Colorado and to Kansas. Some of them, like George Mann and J. Walter Stevens, generously left his signature on the drawings. Others, like the great Leroy Buffington, not only erased it but claimed patent protection on the strength of his elevations and other engineers' structural systems.

Ellis brought the turrets of the Loire to the Missouri Valley.

We can seek out Harvey's vagrant path from St. Paul and Minneapolis to St. Louis, the Southwest and back to Rochester. (He said everybody called him Harvey except one office boy, who called him Harve.) Obituarists who knew him asserted he had worked in Chicago as well; certainly his influence did, for George G. Elmslie had an Ellis design for a bank tacked beside his drawing board as he and Sullivan worked on America's Parthenon, the National Farmers' Bank in Owatonna, Minnesota.

Elmslie's later partner, William Gray Purcell, no mean hand at the game himself, said he thought Ellis "a very great architect . . . greater than [H. H.] Richardson." Hugh M. G. Garden, another of the Little Masters of the Prairie School, claimed only a little less for Ellis: Though he was "a master of composition . . . no one in his time approached so closely to Richardson in the quality of his work." Since the others of his time included Stanford White, John Root and William Rutherford Mead, that is quite a statement, coming from one who knew the work of them all.

"Poet architect," Thomas E. Tallmadge called him. There are those who like to debate whether or not he was a good structural engineer, but there seems no doubt that, as the critic Frank Chouteau Brown said in 1913, "more than anyone [he] helped to found an American school of architectural rendering," of which, Purcell said, "no American artist had a more perfect technical language."

It is passing strange that there has never been a comprehensive exhibition devoted to this genius, though his architectural work is well represented in the University of Minnesota's Northwest Architectural Archives, and many of his paintings and graphics—posters and magazine covers—are at the Strong. His furniture has been priced out of reason by the New York and Chicago art markets, but some of it could surely be recovered long enough from its assiduous collectors to give three-dimensional character to such an exhibition.

Of course, for an architect, exhi-

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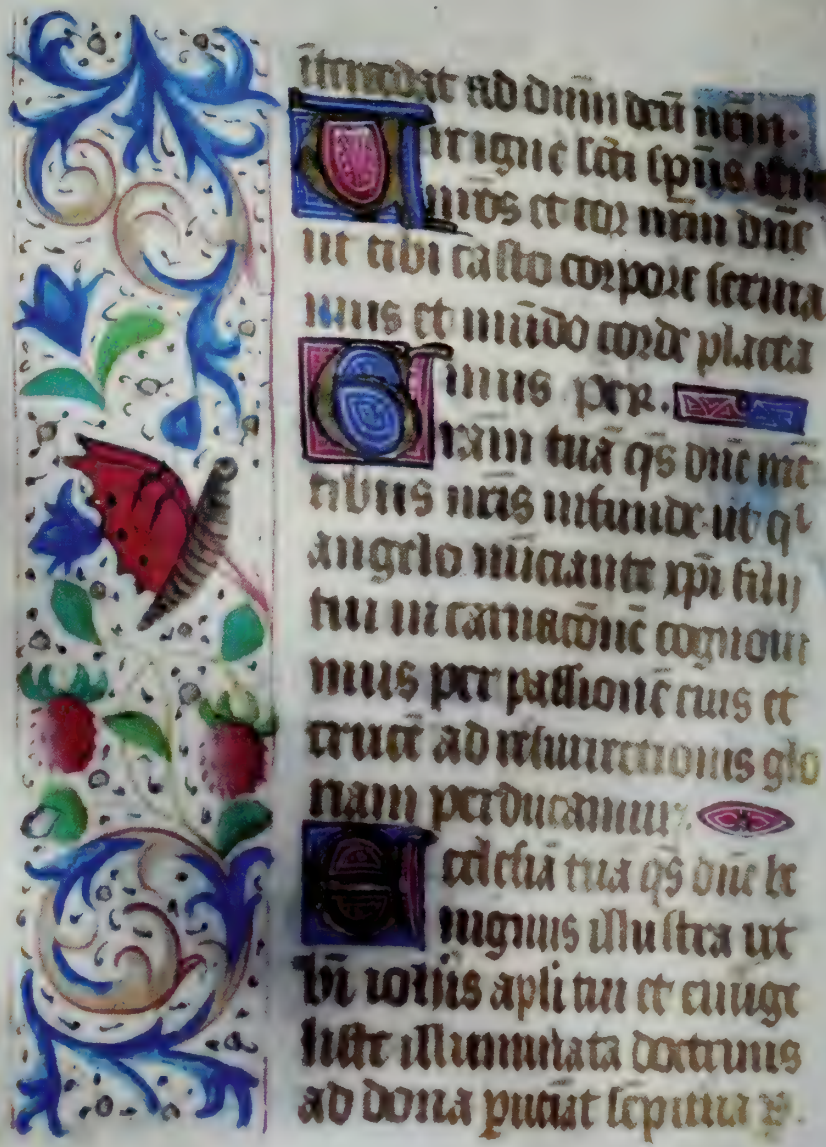

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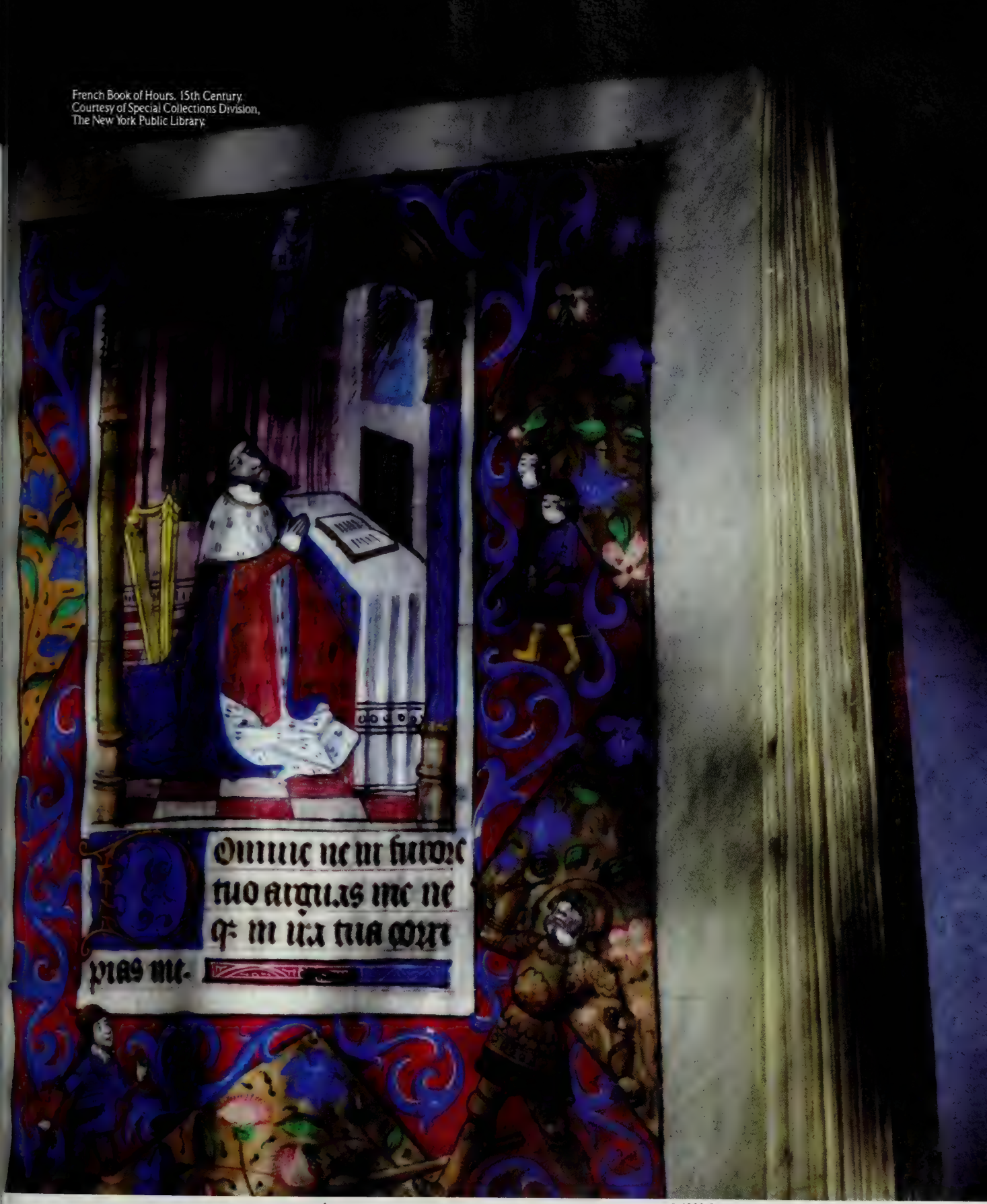

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Harvey Ellis—Reconsidering an Elusive American Genius
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bitions are a mortuary expression; it is the architecture itself that lives. The difficulty with that created by Ellis is that, except for a handful, we cannot be sure which of the buildings surviving today are his and which are the works of others who imitated him. Innumerable draftsmen tried desperately to reproduce his style, having, as Francis Swales noted, "nicked the edges of their T-squares in a vain effort to reproduce his 'crinkled' pen-line—the product, had they only known it, of nerves unstrung by drink."

For the traveler in search of genius, here is a list of those we know to be of his design: the Lamberton House at 727 East Avenue in Rochester; Nicholson and Pillsbury halls at the University of Minnesota; the entrance gates to Washington Terrace in St. Louis. Ellis drawings exist, as well, for a half-dozen castles and châteaus in St. Joseph, Missouri, among the wonders of post-Richardsonian fantasy. Like the Merriam House in St. Paul (the interior of which Fred Gould and I labored to salvage), some of them are built of rock. Huge blocks secure the ground while towers break away in medieval reminiscences. Sandstone lions stride parapets, griffins gaze balefully upon the passersby, and Celtic interlaces, in terra-cotta, crawl across the battlements.

So far as I know, Richardsonian "Romanesque" never included, as did Ellisonian fantasy, reminiscences of Chambord. Ellis brought the turrets of the Loire to the Missouri Valley, sketching heraldic pennants for every pinnacle. Even when the only stone at hand was intractable and readily shivered pink luverne jasper, he made massiveness—*gravitas*—compatible with exuberance. François Premier would have been happy in Hennepin County. Among his collegiate buildings, Pillsbury Hall remains to give some sense of the baronial establishments he designed for the nabobs of the Old Northwest. The houses—an entire bastide of them below the state capitol—are all gone, but we have photographs of many of them, including his extravaganza for Samuel Gale. His drawings for its interiors provide some of the evidence tying him to the Merriam House, for the two buildings shared many of the same elements.

He was famous, in his time, for designs for a bank and skyscraper, though it used to be said that he made only drawings. In truth, he did see two bank buildings constructed, one in St. Joseph and one in St. Paul (now redeemed and called the St. Paul Building). Taken with the river-side façade of the West Publishing Company Building, which he also presented to that city, they show how he was working his way toward the first true skyscraper. His widely published sketch for Leroy Buffington sets forth a twenty-seven-story structure that was, in Purcell's words, a building that anticipated Sullivan's Wainwright Building in St. Louis "in being a unit from sidewalk to roof." As Frank Lloyd Wright once said of the Wainwright, it was "aware of its nature . . . It was tall!"

William Gray Purcell said he thought Ellis "a very great architect . . . greater than H.H. Richardson."

The Merriam House is gone, although my friend the carpenter-priest was successful, and its front hall paneling reposes in a retreat house in Buffalo, Minnesota. I am looking, at this moment, at one of its sideboards, ornamented in Ellis's

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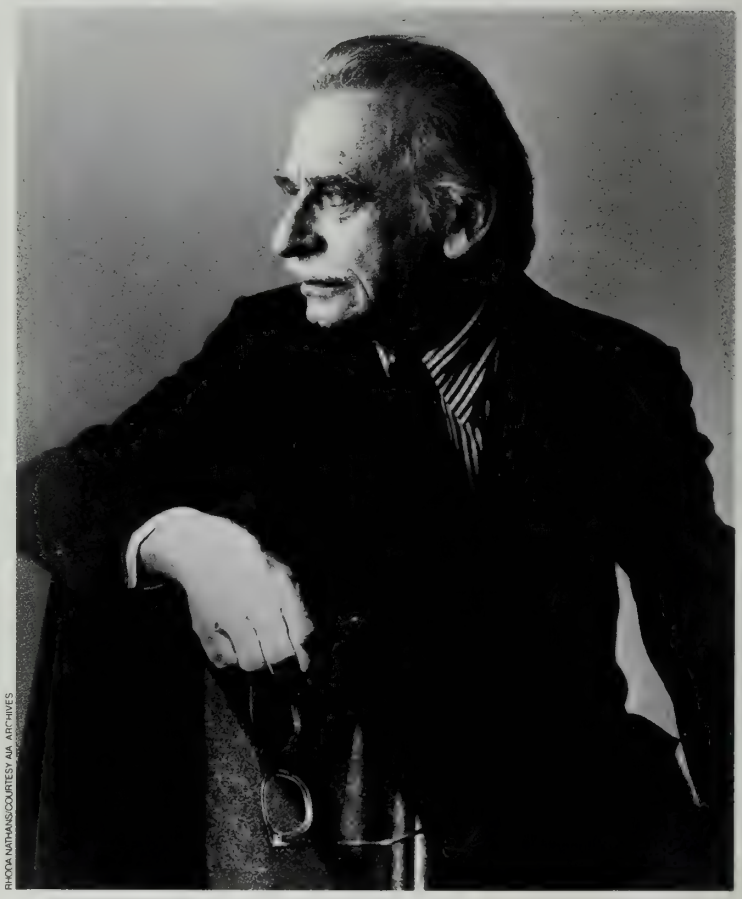
The Improbable Visions of Bernard Rudofsky

He was a champion of what he dubbed "architecture without architects."



RHODA NATHANS/COURTESY AIA ARCHIVES

Bernard Rudofsky, an architect, author and designer who died in 1988, is perhaps best known for his controversial views, which he expressed in books, articles and museum exhibitions. His last show, "Sparta/Sybaris—What We Need Is Not New Technologies, but a New Way of Living," was at the Austrian Museum of Applied Arts in Vienna in 1987.

A PENALTY THAT one pays for living in any large city (and especially for living in New York, the largest city in the country) is how hard one finds it to keep in touch with friends. The difficulty is compounded in the case of friends who are of a naturally fugitive disposition—friends who come and go without warning, vanishing without a trace for a year or so and then telephoning to suggest lunch the following day at the usual place. To which the unhappy response is nearly always that one already has a luncheon engagement, and not only for tomorrow but for every other day of what is, after all, a particularly busy week (every week in New York is a particularly busy week). Moreover, the usual place is no longer quite so usual, it having also vanished without a trace some months earlier.

Again and again, this was a difficulty I confronted and was unable to resolve with my friend Bernard Rudofsky, a Vienna-born architect, designer, author and inveterate voyager to far places. Once every few years, we would happen to meet—*collide* would be a more accurate term—at a museum or art gallery or at the house of some friend that we had in common, and we would embrace and bring our personal histories up to date and vow that henceforth we would be sure to keep in close touch, come hell or high water, and that would be the last I'd see of Bernard until the next unlooked-for stroke of good fortune brought us into collision.

Yes, an inveterate voyager, Bernard; also an inveterate backer of lost causes. The fact is, Bernard had a genius for seeking out and championing notions that were absolutely certain to fail, and he continued to exploit this singular gift without interruption for half a century or more. The first time that I ever encountered him, he was curating an exhibit at the Museum of Modern Art that was intended as an all-out attack on the idiocy of twentieth-century dress. The Rudofsky thesis was that if one felt obliged to wear clothes at all (he and his wife always preferred going naked and habitually did so *chez eux*), they should have a natural relation to the body they covered and not merely conceal and/or falsify it. At the museum, Bernard displayed a few samples of such clothing, and as I remember them they had a vaguely Hollywood look. Alas, they never caught on—poor Bernard had made the mistake of applying reason to an area of human activity that is nearly always deliberately, exuberantly, inexpungibly unreasonable.

Undaunted, Bernard chose for his second crusade the

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The Improbable Visions of Bernard Rudofsky
continued from page 48

equally difficult problem of shoes, arguing that they should follow the shape of the foot and that the closest approach to ideal footwear was sandals—as it happened, Rudofsky-designed sandals. As an extension and refinement of his plans for preserving the comfort and attractiveness of feet, Bernard argued in favor of having floors that went unevenly up and down. "The flat floor," he pontificated, "was the product of a craving on the part of our ancestors for something their primitive technology denied them. Since we can attain flatness with ease, it no longer deserves our respect."

The Rudofsky floor of the future would not only be wavy but would also possess a variety of interesting textures, which our toes, being prehensile, would take a voluptuous pleasure in seizing. The foot-floor crusade failed as well, and the shoes that men and women wear today are every bit as preposterously at odds with their feet as the silliest shoes of a century ago, while our floors continue to be tiresomely level, smooth and unvoluptuous. From the problem of floors it was but a hop, skip and a jump to the problem of roads, which Bernard attacked in still another exhibit at the Museum of Modern Art. A highly sensible protest against the introduction into our countryside of multiple-lane expressways and interstate highways, it was bound to fall flat on its face.

"Why should we allow these great snakes and octopuses to stretch out in every direction, swallowing up our beautiful living landscape?" Bernard would ask, knowing full well that every red-blooded American car-owner would reply at once, "Why should we not?" If somebody dared to argue that at least the superhighways were impressive feats of engineering virtuosity, Bernard would direct a withering glance at him out of his gray-green eyes and give the Gothic wishbone curve of his mustache a powerful tug, which for him in his gentleness evidently took the place of drawing a sword from its scabbard.

"No, no! All those clover-leaves and double-decked crossovers are extremely simple," he would say. "What looks like ingenuity to the layman is merely a multiplication of unimaginative solutions. A stubborn child could do as much. Real ingenuity is often hard to detect. Take the ancients and the way they solved some of their problems. Heavy carts, with wide axles, had to stop at the outskirts of Pompeii, because only narrow-axled chariots could fit between the stepping-stones at the street corners inside the city. Now, that is *real* ingenuity, and that is how we ought to solve the traffic problem in our great cities. Stop all the private cars at the suburbs and permit only rapid transit within the city boundaries!"

To Bernard's disappointment, if not to his surprise, America's great cities steadfastly refused to adopt the Pompeian solution; superhighways proliferated across our hills and valleys, and the number of cars inside our cities increased with every passing year. As an architect, Bernard enjoyed no better luck than he had enjoyed as a city planner and dress designer. When he was young, he had designed a couple of houses that achieved at least a temporary fame by being published in architectural magazines and books; one was his own vacation cottage near Málaga, on Spain's Mediterranean coast, and the other was a very large house in São Paulo, where a number of walled gardens provided outdoor "rooms" as snug and livable as the indoor rooms that opened onto them. But Bernard had no intention of devoting his career to the creation of pretty lodgings for himself or for wealthy clients; like all backers of lost causes, he wished to help others, whether *they* wished to be helped or not.

Bernard deplored the sorry record of the architectural profession with respect to the design and construction of housing fit for the tens of millions of people in need of it throughout the world. He was a champion of what he dubbed "architecture without architects," citing as his ideal habitations the little whitewashed houses that climbed in higgledy-piggledy disarray the steep hillsides of villages in the Greek islands and in the boot of Italy. The more he deplored something, the more eloquent he became. "In many places in the Mediterranean," he would say, with the urgency of an Old Testament prophet, "people whitewash the streets in front of their houses along with their houses, because the streets are their living rooms—they spend more time in them than they do indoors. And they keep the streets immaculately clean. But when they leave those cities and come to America, they forget the good manners of the culture they were brought up in. They start throwing refuse into our dark, ugly streets, making them all the darker and uglier, to say nothing of all the more unhealthy. Overnight they become one hundred percent Americans, living in a squalor of their own invention. Shame on them! Shame on all of us!"

The Rudofsky floor of the future would not only be wavy but would also possess a variety of interesting textures.

And off he would go to some unknown village in a remote corner of the planet and lie low there for a year or two, licking the wounds inflicted by his latest defeat and preparing a fresh assault upon the obdurate irrationality of the human race. □

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Contemporary British and American Ceramics

By Judd Tully

FELICIANO

FAR LEFT: *Plate*, Ian Godfrey, circa 1981. Stoneware; 9½" in diameter. After years of public attention, Godfrey withdrew to the seclusion of his studio, where he continues to work in virtual isolation, executing works that often reveal his fascination with symbolic forms and imagery. Graham Gallery, New York.

LEFT: *Vase*, John Ward, 1989. Stoneware; 11¾" high. *Vase*, John Ward, 1990. Stoneware; 12" high. Ward, like Ian Godfrey, studied at the Camberwell School of Art under Hans Coper and Lucie Rie, whose influence can be seen in the restrained tension of these two vases. Graham Gallery, New York.

BELOW: *Vase*, Kawase Shinobu, 1989. Porcelain; 10½" high. Kawase's vase, as if sublime homage to the purity of form, exemplifies his skill in perfecting the celadon glaze that he is known for. Queensberry-Pilscheur, London.

THE MARKET FOR contemporary ceramics, long a stepchild of the fine arts, has emerged in 1990 alive and kicking. England and the United States—particularly London, New York and San Francisco—are the major centers, fueled in part by a recent influx of collecting interest from the Japanese, a culture accustomed to the glory of the handcrafted vessel.

It should be noted that some experts insist that a distinction must be made between "vessel" and "sculpture" artists working in ceramics. "The market in England is still very much dominated by what I would term the vessel makers," observes David Queensberry, a major voice in the development of contemporary English ceramics and a former professor at the Royal College of Art in London. "Collectors in England tend to like things that have an umbilical cord to what one might call the ceramics tradition," he says, "even

CHRIS HORLER

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Contemporary British and American Ceramics
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LEFT: *Bowl*, Lucie Rie, circa 1960. Porcelain; 9⅛" in diameter. One of Britain's leading potters, the Vienna-born Rie moved to London in 1938, where she exerted an influence on the postwar generation of ceramists. Sgrafitto rims and monochrome glazes characterize many of her bowls. Galerie Besson, London.

JOHN WHITE

The mold that has confined clay artists, in the museum world and the marketplace, is breaking.

though they're not really buying a vase to put flowers in."

To illustrate his point, Queensberry explains that William Staite Murray—an early modernist who exhibited his pots at the prestigious Lefevre Gallery in London during the 1920s and 1930s and who was part of the artistic circle that included Vanessa Bell, Barbara Hepworth and Ben Nicholson—"would give a pot a poetic name." Bernard Leach (1887–1979), perhaps the most famous name in modern English ceramics, credited with reviving the tradition of hand-thrown pottery, "would simply call it 'milk jug.' "

Queensberry rates the "post-Leach people" like Lucy Rie and Hans Coper (1920–1981) (Rie emigrated to England from Vienna and Coper became her assistant in 1946) higher than those of the "Anglo-Oriental tradition" proselytized by Leach and his protégé, Michael Cardew (1901–1983). Recent auction prices for works by Rie and Coper buttress Queensberry's assessment.

At Bonhams' contemporary ceramics sale last February, an early "bottle

AMERICAN PHOTOGRAPHY

TOP: *Teapot*, Beatrice Wood, 1990. Earthenware; 13" high. Wood's interest in ceramics was inspired in 1933 by her desire to make a matching teapot for a set of luster plates she had purchased. Over the decades, the teapot has become a favorite vehicle for her singular vision. Garth Clark Gallery, New York. ABOVE: *Vase*, Otto and Gertrud Natzler, 1962. Ceramic; 6½" high. *Open Disk Form*, Otto Natzler, 1984. Ceramic; 10¾" high. Renowned for their technological expertise, the Natzlers began an artistic collaboration in the early 1930s that continued until Gertrud's death in 1971. Gertrud would throw the clay, while Otto, "the master of the glaze," refined the color and texture of each surface. Five years after Gertrud's death, Otto resumed work, creating a more sculptural type of vessel. Both, Louis Newman Galleries, Beverly Hills.

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Contemporary British and American Ceramics
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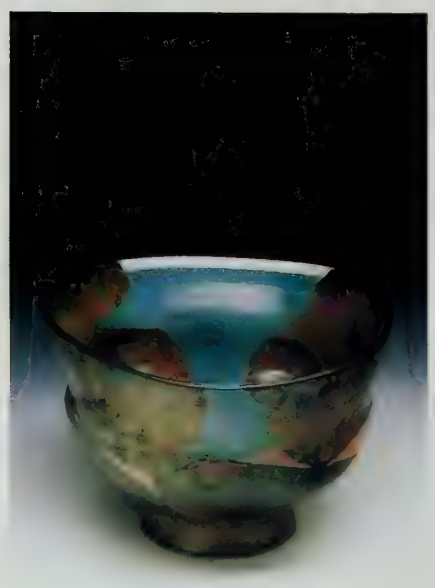

The mold that for so long has confined clay artists, both in the museum world and in the marketplace, is at a breaking point.

The crossover phenomenon is less visible in England, with the rare exception of the prestigious Anthony D'Offay Gallery, which recently took on the work of Andrew Lord, who shows in Los Angeles at the Margo Leavin Gallery. "There's still a problem about positioning ceramics in relation to the fine arts here," says London art consultant and collector John Huntingford.

Representing another front is veteran dealer Helen Drutt. With galleries in New York and Philadelphia, Drutt offers a strong array of American ceramics, from the translucent porcelains of Rudolf Staffel to the wildly kitschy yet postmodern sculptures of Mark Burns. "I'd rather hear the question, 'Are they collecting good art?' than 'Are they collecting clay?' " says Drutt.

LEFT: *Bowl*, Wayne Higby, 1988. Earthenware; 14½" in diameter. "Concerned with landscape imagery as a focal point of imaginary vision not as representation of a particular location," Higby strives to create "a zone of quiet coherence . . . where finite and infinite, intimate and immense intersect." BELOW: *Vase*, Rudolf Staffel, 1989. Porcelain; 8" high. In the translucent porcelains called "light gatherers," Staffel takes the vessel form beyond function and decoration and imbues it with an expressive, ethereal quality. Both, Helen Drutt Gallery, New York.

form," circa 1956, by Hans Coper sold for $23,700, doubling the high end of its presale estimate. A "shiny white stoneware vase" by Lucy Rie from circa 1960 sold for $11,000 in the same sale, easily exceeding its presale estimate. A late stoneware vase by Bernard Leach with his signature black-and-rust *temmoku* glaze, circa 1970, snared $7,600, slightly above its high estimate. Works by lesser-known but highly regarded ceramists brought more modest prices.

Vessels by Coper, Rie, John Ward, Ian Godfrey and other ranking English ceramists are regularly exhibited in New York at the Graham Gallery. "The line between craft and art has really almost vanished," says Terry Davis, who initiated Graham's involvement with the medium in 1977.

Recent exhibitions in prominent New York galleries better known for showing the latest in painting and sculpture amplify Davis's contention. Betty Woodman at Max Protetch, Elsa Rady at Holly Solomon, Stephen de Staebler at CDS, Viola Frey at Nancy Hoffman, John Gill at Grace Borgenicht, Peter Voulkos at Charles Cowles, and Robert Arneson at Frumkin/Adams are among the best examples.

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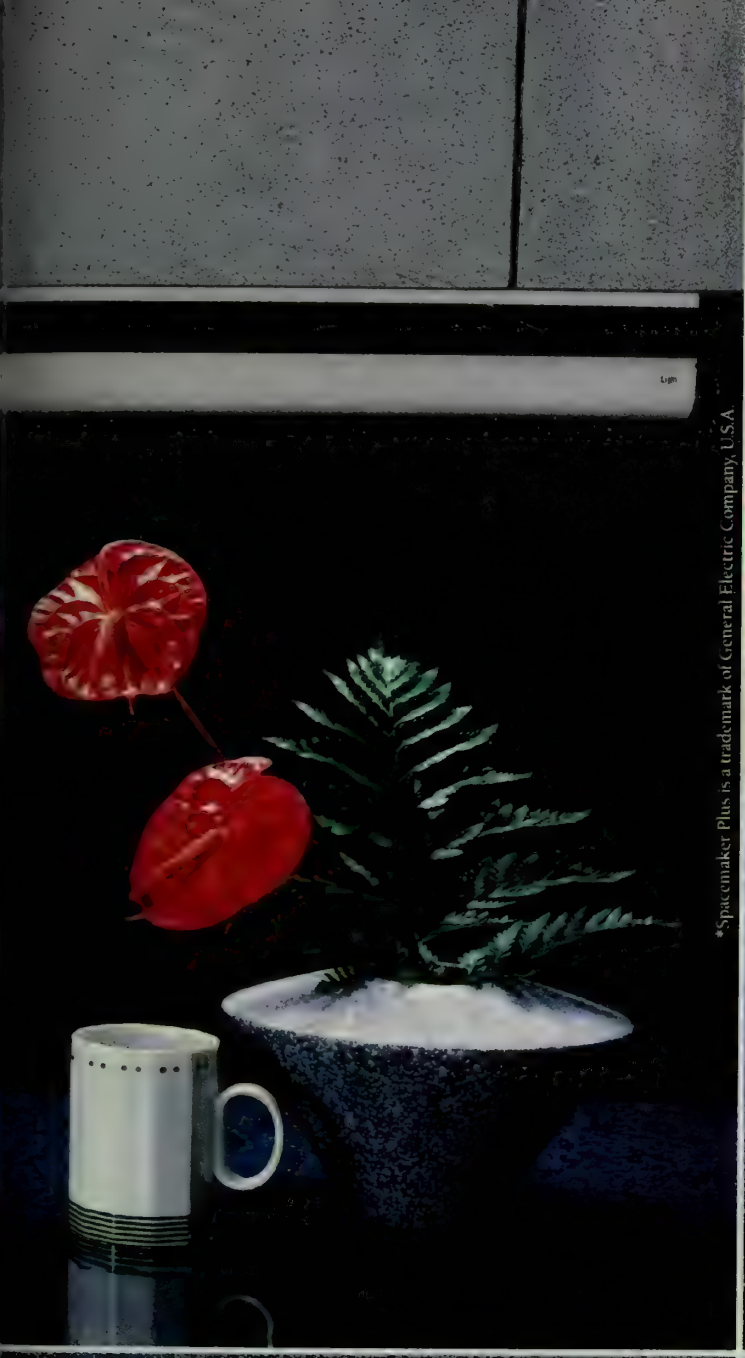

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Contemporary British and American Ceramics
continued from page 64

In a similar vein, Garth Clark, a former student of David Queensberry, has become a major dealer in ceramic art on both coasts. He focuses on American work, from the minimal beauty of Ruth Duckworth to the lustrous excesses of the incomparable Beatrice Wood. Clark is also a prolific author on the subject of ceramics, with fourteen titles to his credit. "What's different about this field," says Clark, "is that most of the better artists—even at current levels—are underpriced compared with other areas in the market. So you can come into the field under ten thousand dollars and buy real masterpieces."

In his encyclopedic volume *American Ceramics: 1876 to the Present*, Clark identifies the roots of the art pottery movement in the Rookwood Pottery in Cincinnati, which began in 1878. From the elegantly restrained salt-glaze stoneware of Milwaukee-bred Susan Frackelton (1848–1932) to the precociously surreal concoctions of George "the mad potter" Ohr (1857–1918), American ceramics began to find its voice.

Up until the close of World War II, with a few eccentric exceptions, European influences prevailed. Artists better known for their sculptures—such as Elie Nadelman, Isamu Noguchi and Louise Nevelson—were making great strides in clay. By the 1950s the notion of "hygienic hotelware" (artist-critic Henry Varnum Poor's wonderful phrase) was banished, and California emerged as the capital of ceramic art. Works by new talents such as Gertrud and Otto Natzler dazzled critics and curators with their extraordinary glazes and classical aesthetic, eventually entering the collections of many American museums. And in the early 1960s, California produced a vintage of potter-artists dominated by the all-consuming visions of Peter Voulkos and Robert Arneson.

Garth Clark sees a new group of emerging collectors who also buy "quite aggressively" in painting and sculpture. A top ceramics artist such as Peter Voulkos (represented by the Charles Cowles Gallery in New York and the Braunstein/Quay Gallery in San Francisco) commands as much as $80,000 on the resale market and is racing toward six figures. But Clark says, "We still don't have anything approaching a parity with fine art prices and probably never will."

There are exceptions. At Sotheby's London last October, Joan Miró's *Personnages*, a hand-painted and partially glazed earthenware plaque, circa 1954, sold for $206,000 to a private Portuguese collector. It was a world record for any ceramic by a twentieth-century artist. Obviously, Miró's standing in the pantheon of great modern artists contributed mightily to the price.

Robert Arneson is considered one of Voulkos's closest American counterparts, though he represents the figurative side of the funky northern California aesthetic. He has been described by one dealer as "the Claes Oldenburg of the medium" because of his rule-breaking approach to ceramic sculpture. Prices for Arneson's politically charged work range from $9,000 to $100,000. "Arneson crossed the bridge," says an admiring Charles Cowles. "He's not just making pretty little teapots."

"The line between craft and art has almost vanished."

Cowles points out that the combination of increasing demand for Voulkos's work and recent auction results has pushed prices for current work to new levels. When Voulkos shows in October at the Braunstein/Quay Gallery, the "stacks" that in March wore price tags of $35,000 at Cowles could jump as high as $45,000.

Auction houses in London and New York have in many ways legitimized and expanded the market for contemporary ceramics. In part because the gallery scene in London is less developed for ceramists than it is in the States (Galerie Besson and the Michaelson & Orient Gallery are impressive exceptions, with Besson representing the top rung of English potters such as Elizabeth Fritsch, and Michaelson & Orient handling younger, lesser-known ceramists such as Peter Simpson and Glenda Cahillane), Christie's London and Bonhams have stepped in to fill the void, selling work fresh from artists' studios.

Instead of paying dealer commissions, often pegged at 50 percent, artists, like other consignors, pay the auction house as much as a 10 percent fee. This practice does not sit well with everyone, however. "I see it as somewhat destructive to the whole scene," says David Queensberry. "It makes opening a gallery almost impossible. What happens if a piece sells at auction for four hundred dollars when it was valued at two thousand dollars? Prices collapse and that person's market is destroyed."

Cyril Frankel, the moving force behind this trend—first at Christie's and currently at Bonhams—counters, "We've had a certain amount of criticism from one or two galleries saying, 'It's our job, not yours.' But there aren't enough galleries to show this whole school of newcomers. It's simply an outlet for artists."

The controversial practice of selling work fresh from artist's studios at auction is unlikely to reach the United States. "I had to make peace with the dealers and assure them we would sell only 'secondhand,' " says Kathleen Guzman, president of Christie's East and the force behind Christie's American entry into the field. "We would not be in direct competition. I saw there was a need to make a secondary market, and the dealers were receptive."

In an auspicious single-owner sale marking its New York debut in February 1989, Christie's auctioned six-

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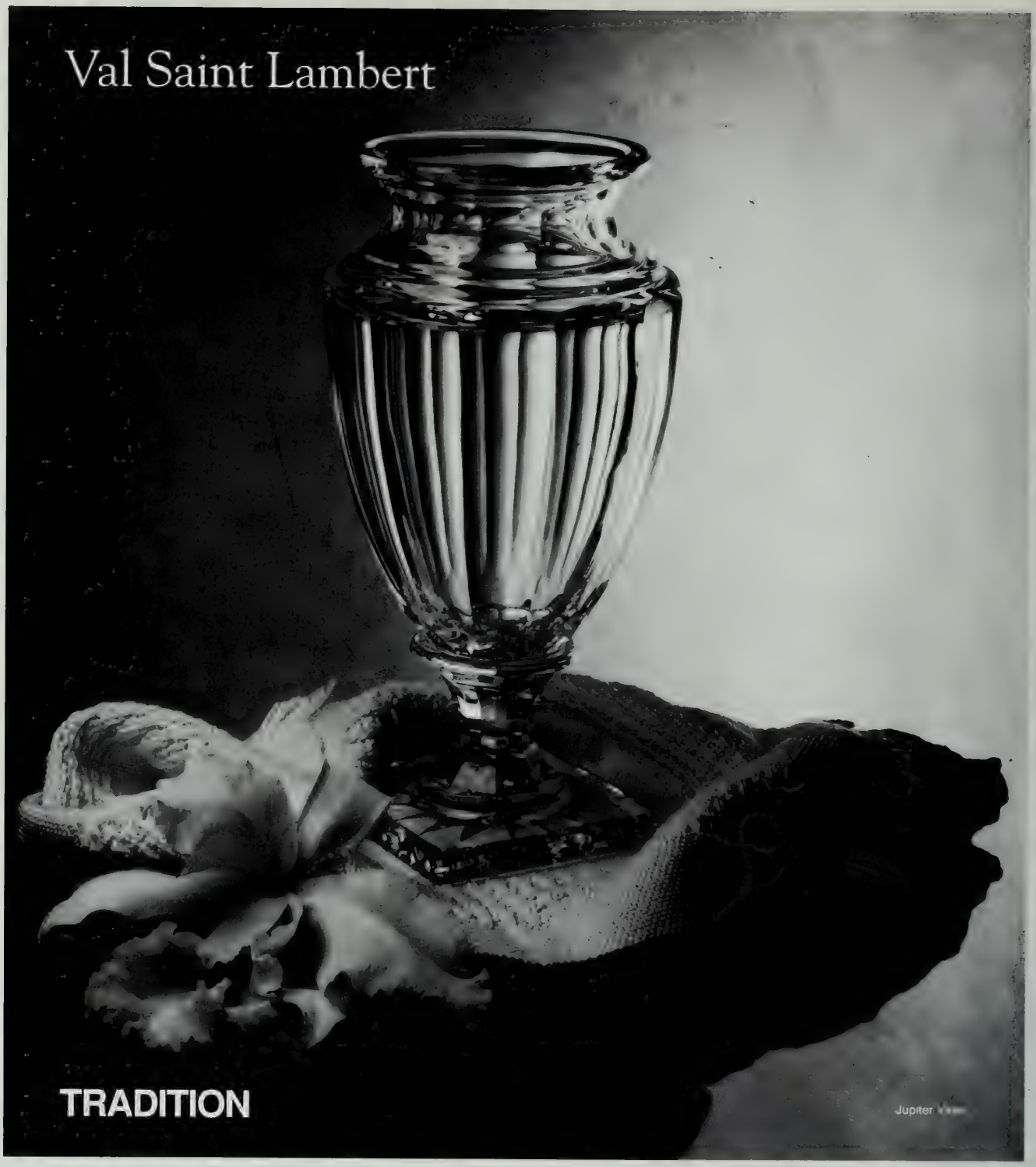

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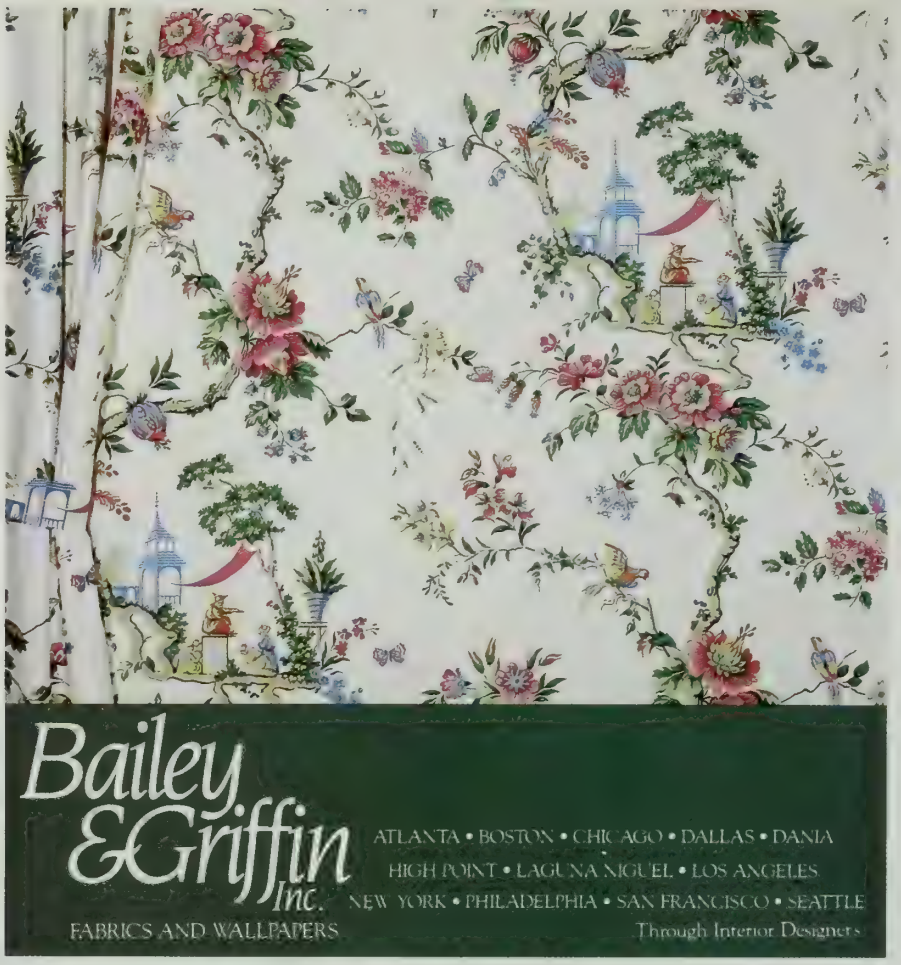

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British and American Ceramics
continued from page 65

ty-five objects from the ceramics collection of St. Louis lawyer Earl Millard. Only five lots went unsold, and the collection realized $236,000. At Christie's second sale in New York last February, sixty-eight of the ninety lots offered brought $374,500. Sotheby's has yet to enter the American contemporary ceramics market.

Sotheby's London has applied the brakes on selling work fresh from artist's studios, according to David Battie, now a Sotheby's director, who started the trend at the Belgravia salesroom in 1978. "There are not an awful lot of people out there buying modern works of art," says Battie. "Paintings, yes, but not three-dimensional things and different media. You're not selling works with a track record but selling art hot out of the kiln or whatever it happens to be. It's incredibly difficult. Artists commanding serious money are few and far between."

In the ceramic art arena, name recognition continues to account for a significant market share. Just a handful of living artists in England and the United States are responsible for making recent waves. With its robust gallery network, the United States is a stronger market for ceramic art than England. But no matter what country you collect in, "people will pay infinitely more for a two-dimensional object," says Battie.

Auction houses have in many ways expanded the market for contemporary ceramics.

His cogent remark, "If you can hang it on the wall, it's worth a lot more than if you can stand it on the sideboard," captures the mysterious prejudice still held against the medium. Fortunately, this same bias creates a timely opportunity to collect an undervalued art form. □

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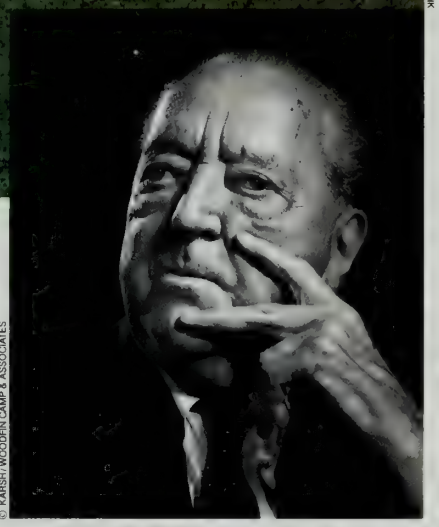
Revisiting the Landmark Tugendhat House

By Nicholas Fox Weber

MILOS BUDIK



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After designing the progressive Barcelona Pavilion for the 1929 International Exposition, modernist architect Ludwig Mies van der Rohe (inset) created a house for Fritz and Grete Tugendhat in Brno, Czechoslovakia.

ABOVE: The right-angled Tugendhat House, a wedding gift from Grete Tugendhat's father, overlooks the city. "We knew we were in the same room with an artist," said Mrs. Tugendhat of their first meeting with Mies.

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BELOW: Mies's circa 1928 sketch shows the basic design: To conform to the hill, the house has a one-story street façade and a two-story garden façade. The top level contains bedrooms; the lower, living and dining areas.

BELOW LEFT: In his innovative plan, Mies opened up the traditional living and dining rooms to form one space. Divided by an onyx wall, the original living area and library, left, had furniture and fixtures designed by Mies.

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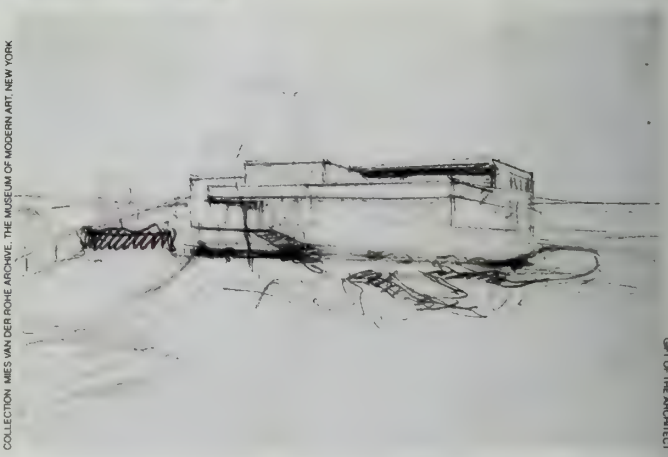

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GIFT OF THE ARCHITECT

continued on page 78

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Revisiting the Landmark Tugendhat House
continued from page 74

MILOS BUDIK

LEFT: The chrome-plated columns and onyx wall have been restored to their former luster in a recent renovation. From the living area to the dining area, left, the columns carefully articulate a rhythmic order within the strict interior proportions.

BELOW LEFT: The house's most striking spatial component is the curved ebony wall that defines the dining area. The enclosed space afforded wide views, while allowing the circulation of movement that made the residence so distinctive.

BELOW: Entering the top level from the street, one descends to the public spaces from a marble-floored entrance hall. A milk-white curved wall highlights the chrome-plated elements and foreshadows the semicircular ebony wall below.

The building still has powerful elements of what it once was.

MILOS BUDIK

MILOS BUDIK

opening borders and increased regard for the arts in Czechoslovakia, it can be seen not as a relic in vintage photographs but as a living thing.

Although the Tugendhat House is a legend, many people—among them some of the most ardent Mies enthusiasts—have long been unaware that it survives. Yet no one has questioned the vitality of its legacy. This was the place for which Mies designed the best-known coffee table of our century out of a simple X-shaped base made from four bar angles and an unframed square glass top. Almost as familiar today is the dining room chair—known as the "Brno" chair—that Mies put into the house. Truly this chair exemplifies the architect's "less is more" philosophy; it is impossible to imagine how a seat, chairback and arms could be arranged more minimally, or more eloquently. The house in Brno also was the birthplace of the "Tugendhat" chair. An updated lounge chair with arms, the "Tudendhat" chair is akin to Mies's renowned "Barcelona" chair while being a bit more welcoming.

Not only have the furniture designs for the Tugendhat House entered the mainstream of modern life, but its layout and aesthetic choices changed twentieth-century vision. Writing about it in 1947, Philip Johnson, who was a dinner guest there in the early 1930s, praised "the exquisite perfection of details" and "a scrupulousness unparalleled in our day." The effect on some of Johnson's own designs, such as the interior of the Four Seasons restaurant, was vast. In 1960 Arthur Drexler, the influential director of the Architecture and Design Department at the Museum of Modern Art, called the house "one of the most uncompromising statements of the new architecture." It has been a standard-bearer, and a modern temple to the magisterial use of new materials, to open space and to a simplicity and refinement more lush than austere.

Today one can visit the house in situ more easily than has been possible for a long time. In so doing, one still sees it in light of the world for which it was made. The route to Brno is a fairy-tale landscape of crenellated castles perched on jagged mountains, and old churches that are all curve and fantasy.

When the Tugendhat House was built, modern streamlined forms were already in evidence in isolated pockets that could be reached in a day's train travel from Brno—Walter Gropius's Bauhaus in Dessau, Adolf Loos's buildings in Vienna—but in general the world preferred a proliferation of complexity and ornament, whether Baroque or Jugendstil. The

continued on page 82

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Revisiting the Landmark Tugendhat House
continued from page 78

Tugendhats had grown up in houses where antimacassars were the order of the day, but Grete Tugendhat said her husband particularly had "a horror of the doilies and knickknacks that overflowed every room" of his childhood dwelling. They craved "clear and simple forms." By picking Mies as their architect, not only would they get chairs of unadorned leather and steel, but the ornament in their house would be nil, the sight lines uncluttered. The Tugendhats endorsed Mies's pioneering notions of beauty, reevaluating what was appropriate as a source of household materials and what it took to make a home elegant. The young Czech couple could live in a setting as efficient and unembellished as the latest manufacturing machine. At the same time, they created a residence for themselves and their children as refined, as poetic, as rich in certain elements, as the palaces of earlier eras.

Their house was a wedding present from Grete Tugendhat's father, among the richest men in Brno in the 1920s. He had given her a sloping site overlooking Brno, with a commanding view of cathedral steeples and the turrets and towers of Spielberg castle. She had admired the open spaces—as well as the large glass doors that separated the living room from the garden—in the house of Eduard Fuchs in Berlin, and had asked the name of the architect. Learning it was Mies van der Rohe, she arranged a meeting.

From the start the Tugendhats knew they "were in the same room with an artist," said Grete Tugendhat. Mies and the people in his Berlin office had one radical idea after another, and the Tugendhats accepted them all. (Years later, Mies would recall that the Tugendhats—Fritz more than Grete—gave him a hard time and initially resisted each new concept, but these reminiscences are considered largely inaccurate, intended mainly to enhance his own glory.) Mies's idea for the site was to have a single story, the top floor, at street level; it contained the bedrooms and nursery. The court in front led to a wraparound balcony and terrace on the other side facing the view. Inside the entrance hall were steps leading down to the lower level—a vast open space in which all that separated the living room, dining room and library were two freestanding walls, one curved and one flat. These rooms, mostly sheathed in glass, opened to the lawn and the city.

The garden façade is intact, an exceptionally harmonic abstract composition.

That large, continuous living/dining area, fifty by eighty feet, was punctuated by cross-shaped columns made by the joining of four L-beams encased in chrome. Similar to what Mies was using in the Barcelona Pavilion, they helped support the building. What gave the house its structure could clearly be a source of beauty. Plainly visible horizontal slats were handsome evidence of one of the first air-conditioning systems in Europe, for which the air would be blown from ice stored in the basement. Heating came through straightforward steel tubing. Modern technology was at the fore; the floor of the living/dining area was an expanse of white linoleum.

But there was no rule that everything had to be machine-made. The carpets, of natural wool, were handwoven. Some of the materials were quite fine and exotic. The flat wall was tawny gold-and-white onyx from Algeria; draperies were Swedish linen, black-and-beige raw silk, and white velvet. Macassar ebony was abundant. The cantilevered chairs had lean lines that reflected the latest engineering advances and eschewed all decoration, but their coverings were of the finest pigskin and cowhide. Natural abundance, human handwork and modern technology: All offered possibilities.

Mies personally designed every visible detail: the heating pipes, the drapery track holders, the door handles, the wooden-slatted venetian blinds, the lighting fixtures. He built

A view of the Tugendhat House at dusk displays the 15-foot-wide floor-to-ceiling windows of the 80-foot-long living space. Mies designed a system for raising and lowering the windows, which in the summer lent the main living space the feeling of a terrace.

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Revisiting the Landmark Tugendhat House
continued from page 82

the large glass walls—through which living and dining areas overlooked the city—so they could be electrically lowered by increments, becoming partially open or disappearing altogether. He arranged the furniture meticulously. There was a black pearwood dining table supported by a single X-sectioned column. Without its leaf it allowed intimate dining for the Tugendhats and their three children; with the leaf in, there was room for up to twenty-four people to be seated in those first "Brno" chairs.

Brno had an ancient past, but in 1930 it was also a thriving modern city. The head of the Czechoslovakian republic then was Tomas Masaryk, who in 1918 had been elected its first president. He had attended grammar school in Brno, where he earned money by tutoring the family of a police chief. Early on, Masaryk had advocated the eight-hour workday and education for women. Having led Czechoslovakia to liberation from the Hapsburg monarchy, he condemned oppression in any form, opposed outmoded relics of the past and was sympathetic to all new ways of thinking, including the most recent developments in art and architecture. The Tugendhat House was built in a hospitable environment.

But the world soon changed. Not everyone endorsed this sort of thing; in 1931 the German magazine *Die Form* declared the house unlivable, an ostentatious showpiece more than a home. The Tugendhats defended their choices in a subsequent issue of the magazine, saying that the spaces gave them a new freedom, and that even if it was impossible to rearrange the furniture or hang pictures in the main living area, the wood graining and marble patterns offered great aesthetic richness and diversity. It would eventually take more than words to defend their way of life, however. The Tugendhats, who were Jewish, left Czechoslovakia in 1938, the year before the Third Reich entered. Soon thereafter, Albert Messerschmitt, the aircraft manufacturer, moved into the house. In 1944, as the Wehrmacht was falling apart on the eastern front, the Red Army took over. Mies van der Rohe's biographer Franz Schulze writes, "The Russians rode their horses up and down the travertine garden staircase and roasted oxen on a spit in front of the onyx wall." The curved ebony dining room wall was destroyed. And in postwar Czechoslovakia, the house fell into disrepair.

Today, Brno is somewhat pale after decades of bureaucratic Communist rule. Grim apartment blocks proliferate alongside remnants of Baroque glory. Although a new spirit is in the air, the city looks down-at-the-heel.

Between 1982 and 1985, local authorities restored the house at a cost of six million crowns for the building and one million for the garden. It is now used as a guesthouse for official visitors to Brno, and parts of it are open to the public for guided tours on Saturday and Sunday. The building still has powerful elements of what it once was, even if the differences from photographs of the house in its original state are shocking.

The Tugendhats endorsed Mies's pioneering notions of beauty—reevaluating household materials.

Not a stick of the original furniture remains. Recent Czechoslovakian art in low-priced frames hangs here and there, and televisions are everywhere. An antenna on the roof of the house does no kindness to Mies's pure and perfect form. The only way to enter the garden is to jump the padlocked fence. A notice is taped to the curved entrance wall, now made of opaque plastic panels rather than the original expanse of milk glass. A few leaks are visible in the ceiling.

It has not been possible, or perhaps desirable, to recreate the atmosphere of a private residence where seventeen servants once worked. Indeed, the idea of an onyx panel worth three million crowns is troublesome in a country where people may have the freedom to cross the border to Austria but can scarcely afford a cup of Viennese coffee. But even if it has not entirely honored the aesthetic of the Tugendhat House, the city of Brno has kept it alive. The onyx wall, and many other elements of the original house, make thrilling viewing. And as barriers with the West diminish, and art begins to enjoy its rightful place in the hierarchy of human endeavors, things may get better yet.

People in Brno are proud of the Tugendhat House. They lack the money to restore the monument entirely, but they have made an admirable effort. Unable to reconstruct the floor-to-ceiling glass walls to their original appearance, they have managed to redo them with a seam, and they have had the curved dining room wall rebuilt. The lawn needs seeding, and one longs for the garden on which Mies carefully consulted, but at least the garden façade is intact, an exceptionally harmonic abstract composition. The intersection of machined planes at right angles—whether in outside details or in the travertine marble slabs over the radiators—remains a powerful form of modern beauty. The trees have grown higher than Mies might have wished, but visitors can still walk on a sweep of balcony and gaze at the castles and church towers. And they can sit there on an extraordinary semicircular bench that typifies Mies's eye and his imagination with materials. The bench, which echoes the shape of the dining room wall, is made of wood on cinder blocks with backing of stovepipe. The materials may seem rough, but the form is inexorably gentle. At his best, Mies van der Rohe could be exceedingly

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Mies van der Rohe
continued from page 84

generous in his understanding of the need for grace and pleasantness in everyday life.

Moreover, the chrome-plated X-columns look great today: sculptural and functional at the same time, noble yet lighthearted. And given that the Barcelona Pavilion no longer stands, they provide an opportunity to relish one of its key features. Other original details—the wooden blinds, the frankly functional heating and air-conditioning elements—are also in evidence. And the onyx wall reflects and absorbs the setting sun with the bravura it had sixty years ago. The travertine marble is still in the entrance hall. Few of Mies's lighting fixtures are in place, but one of his designs for a ceiling lamp has been reproduced in a number of rooms. Throughout the house, the ebony is remarkable. The bedroom doors, each almost eleven and a half feet high, dazzle with both their warmth and their scale.

With imagination, one can picture what a unique and salubrious house it once was. There is still an enclosed winter garden. The library needs additional restoration and the correct furnishings, but at least its dramatic shelving is unchanged, and one can glimpse an adjoining space that gives great insight into the Tugendhats' way of life: a small cubicle in which Fritz Tugendhat kept his business papers. He felt that such papers were unattractive in a home and should be out of view. A library was for loftier purposes, and children should not concern themselves with money matters. That degree of cultivation, and deference to a seamless style of everyday living, reflects the attitude that made Mies van der Rohe's taste so ideal for his patrons. Refinement, dignity—and the mix of careful understatement with consummate luxury—reached their apogee in the Tugendhat dwelling, where a young and forward-thinking couple gave an architect of such exceptional vision and courage the opportunity to have his full voice. □

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MARYANN THOMAS

COVER: Elaborate painted and gold-leaf motifs accent the domed ceiling in the large rotunda of Leningrad's Yusupov Palace. The recently restored palace is now open to the public. Photography by Lars Hansson. See page 120.

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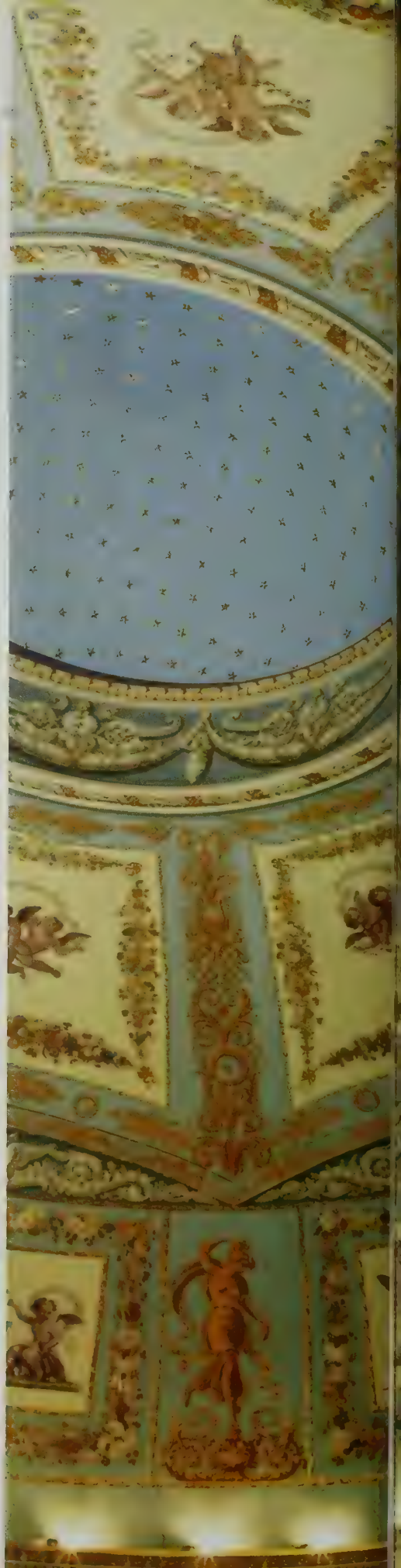


ARCHITECTURAL DIGEST

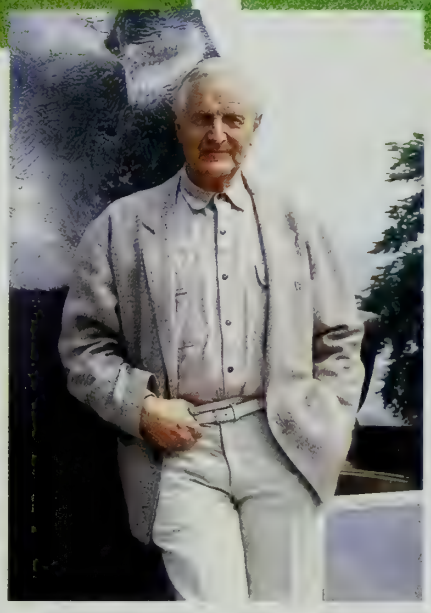
TRAVELS

DENMARK'S LOUISIANA MUSEUM

BY JUDITH THURMAN

PHOTOGRAPHY MARIE HOLSTEIN

Denmark's Louisiana Museum of Modern Art is set in Humlebaek, north of Copenhagen, not far from the former home of writer Isak Dinesen. ABOVE: Beyond Henry Moore's Reclining Figure No. 5 *is the Øresund, the strait between Denmark and Sweden.*



Knud Jensen (left) founded Louisiana in 1958 on the grounds of a ruined estate. Its name comes from the fact that its first owner had three wives, all called Louise. ABOVE: The 1855 house was the basis for the present main building. Henri Laurens sculpture.

This could only be a Danish story. Its hero is a man of great but not immodest vision who builds a monument to art, nature, comfort and idealism out of cheese.

Not far outside of Copenhagen, the old post road to Elsinore follows the beautiful, rocky coast of Zealand. There, the rich townspeople of the last century built their summer villas, with lawns that swept down to the Øresund, where they moored their yachts and sailboats. Just north of the royal hunting lodge and its deer park, where the tracks of the little commuter train ended, those elegant suburbs dissolved into country. Even into the middle of this century, there were still a few intact estates to be found there, properties whose manors were surrounded by parks and farmland.

The hero of our story was a local of that pleasant neighborhood, and one afternoon in 1955, walking his dog, he came upon an abandoned villa he had never noticed, enveloped by a wilderness of untended woods and gardens, with a derelict greenhouse and crumbling stables. Beyond them was the sea, and in the distance, the mauve-gray coast of Sweden.

You may imagine the man in tennis shoes and a faded sweater vaulting the wrought-iron fence of the property. He was thirty-nine, small and wiry, with a ready laugh. His good friend Baroness Karen Blixen—Isak Dinesen—who lived a few miles down the road, called him "the Captain," despite the fact that he ran a dairy business (very profitably) and published books (rather unprofitably) for the love of literature. But he had been known to wear other hats, too. The mortarboard of the scholar. The laurel crown of the Mycenae, who could afford to indulge Karen Blixen's penchant for first-class travel. She, sibyl and pantheist, had never been to Greece and longed to go. Knud Jensen, who has always "loved journeys," took her.

Jensen was one of the young men half Dinesen's age who came into her orbit after the war. They are now the

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Maui, Hawaii

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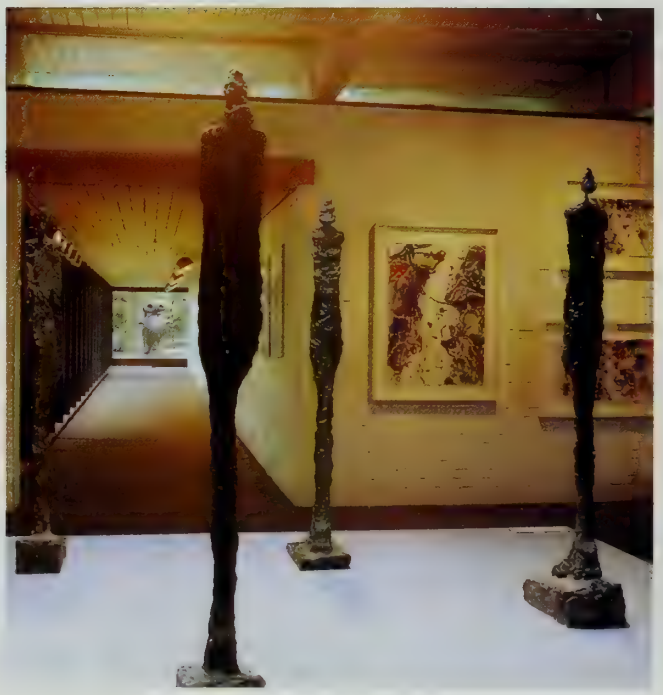
gray eminences of Danish culture. They were then a small band of aesthetic heretics attempting to unsettle the cultural complacence and insularity of the Danes. Jensen himself was perhaps less of a modernist mandarin and more of a visionary populist than his friends. He underwrote their avant-garde fiction, poetry and criticism, but his personal dream was to create a new kind of environment for modern art. He imagined a museum on the outskirts of the capital yet accessible in every sense of the word to the average citizen of Copenhagen. It would be "organic to its site," he says. "Not hierarchical. Open. Disarming. Sensual. It would exhibit the best and most controversial works of modern art, but in such a way that they didn't scare people. I felt an intense dislike for the nineteenth-century concept of the museum as a treasure house," Jensen continues, "a temple with fat columns that intimidates people and makes them feel small. I envisioned a place with pavilions, fountains and gardens, set in a park, something that might have belonged to an eccentric uncle."

Jensen was brave and hopeful (or perhaps innocent) enough to ask Karen Blixen if she wouldn't sell him some of the fields surrounding Rungstedlund, her estate, for his "fascinating" modern-art museum. He still laughs when he remembers their conversation. "Oh, is there such a thing as modern art?" the baroness drawled. That was virtually her only comment on the project. It is curious, though, that the Captain's discovery of a romantic ruin, buried in its own "jungle" a few miles up the coast from Rungstedlund, was such a Blixenish wink of fate.

One must first lose one's illusions in order to have a sense of their value, and the old storyteller might have warned her young friend that a narrative worth pursuing will have no straight lines. Jensen subsequently discovered that the site he coveted "with a passion" had been prom-

"I felt an intense dislike for the nineteenth-century concept of the museum as a treasure house—a temple with fat columns that intimidates people and makes them feel small."



ABOVE: European and American art in the years after World War II predominate at Louisiana, whose focal point is a group of 13 Giacometti sculptures, including Femmes de Venise V, VIII, VII *and* III, *displayed in the North Wing. In the background are works done in 1957 by Sam Francis, the only American representing 1950s art. The museum's original aim was to show the relationship between art, architecture and landscape. INSET: Small stone sculptures by Danish artist Henry Heerup symbolize "troll," "bear," "cradle," "stele" and "wheel." ABOVE: Surrounding César's* Le Grand Pouce *are, left to right, works by Jean Tinguely, Richard Hamilton and Martial Raysse.*

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ised by its owner's heirs to the town of Humlebaek. The town fathers, he was told, intended to build a sewage plant on the grounds, install a nursing home in the villa and—rather tactlessly under the circumstances—consecrate the garden as a cemetery. Undaunted except by the "macabre" coincidence of competing projects, Jensen managed to relocate all of them (the graves causing him the greatest trouble). For thirty-five thousand dollars, the estate was then his, and with it came its charming though misleading name. "The first owner of Louisiana," Jensen explains, "was a country squire with an imagination for landscaping and less of one for marriage. Alexander Brun had three wives. They were all named Louise."

Chamberlain Brun's 1855 manor house remains the entry point to and core of modern Louisiana, although Jensen no longer leaves the house keys under the doormat for unexpected visitors. In 1956, the sale of his cheese company to Kraft Foods enabled him to expand. He commissioned architects Vilhelm Wohlert and Jorgen Bo to design a new main building, a sculpture garden and a cafeteria overlooking the sea. As Lawrence Weschler observed in his *New Yorker* profile of Jensen, "Wohlert's . . . exposure to the California style [was] filtered through a Danish love of natural materials. . . . The buildings were long and low-slung, and they tended to recede into the natural profusion [surrounding] them. As the years passed, there were to be several additions, but the architecture's understated transparency—its quiet, clean, self-effacing purity—persisted."

If the museum's plant is self-effacing, its exhibitions have been anything but. A decade after its opening, Jensen recognized that Louisiana's nearly exclusive focus on Danish art was, with the radical changes taking place in the art world of the 1960s, too parochial and timid. He began to borrow and to acquire. He opened the museum to film festivals and antiwar protests. He invited performance artists like Jean Tinguely, who set off fireworks, and Nam June Paik, who spent one Saturday throwing eggs at the museum's walls, destroying a piano and cutting off the critics' neckties with a scissors. (One review was headlined, not surprisingly, "Yet More Insanity at Louisiana.") Of the seven or eight big shows Jensen mounted annually, half were devoted to difficult or avant-garde art, and the rest to the best "classical" modern art from outside Scandinavia. With no government subsidies, Jensen had to dig into his own pockets and seek private contributions in order to create a serious international collection. Friendships with artists such as Giacometti, Alechinsky, Henry Moore, Calder, Sam Francis and Naum Gabo didn't hurt. Responding to "the fire of [Jensen's] enthusiasm," they lowered their prices and in some cases made outright gifts of their work. It has never been Jensen's ambition, though, to compete for masterpieces with the big state museums, which he compares to "arsenals" or "mausoleums." Nor will he play modern-art Monopoly. "The work of the last two decades is too pluralistic," he asserts, "and our own space and funds are too limited." He prefers to concentrate on fewer artists and to show their work in depth.

In his thirty years as the director of Louisiana, Jensen has himself become a connoisseur, critic and psychologist of museum architecture. "Axial floor plans," he observes, "tend to make you feel tired and trapped—and overwhelmed beforehand. In a typical labyrinth of museum rooms, the average person is always subconsciously thinking of how to escape. On the other hand, some modern architects of genius—Mies and Wright, to name two—have designed great edifices that haven't been so great as museums. The Berlin National Gallery is not very harmonious with its setting. The Guggenheim draws you toward the well, not toward the walls. The building itself is a marvelous experience—and in that sense, an eye-opener to modern art, but the paintings are badly displayed."

Works of art are not so much installed at Louisiana as they are integrated into its landscape like the "living creatures" Jensen believes

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them to be. "Paintings, but especially sculptures," he continues, "have their idiosyncratic needs for light, breathing space, companionship or solitude—their sense of 'territory.' A piece of sculpture lets you know when its sovereignty feels encroached upon." Jensen is particularly fond and proud of Giacometti's *Femmes de Venise* and of the three enormous figures—*Femme Debout IV*, *Homme Qui Marche* and *Grande Tête*—that have been housed in their own room, as the artist wished.

Louisiana has been called "an indoor/outdoor museum," which perhaps makes it sound too much like an amusement park. What it really does provide is a sense of play between inside and out, and a sense of passage between narrow, low-ceilinged spaces and vast open ones. "All of our rooms used to be open," Jensen notes. "The public liked it that way—but the painters didn't. They complained of having to compete with nature. So the extensions that we added tended to provide enclosure. And we are now connecting the two longish glass-walled wings with an underground gallery, where we'll exhibit the small graphics that can't endure daylight. A variety of rooms is constantly refreshing."

> "Paintings, but especially sculptures, have their sense of 'territory.' "

The museum's new wing will open in October, and will represent "the closing of a circle." It is doubtful, however, that the adventure of Louisiana will end with such finality. "A museum visit is ideally a kind of journey," Jensen reflects. "It should unfold like the experience of a forest, or of a medieval village, or of a story, which is a kind of journey, too. There should always be a surprise around the bend."□

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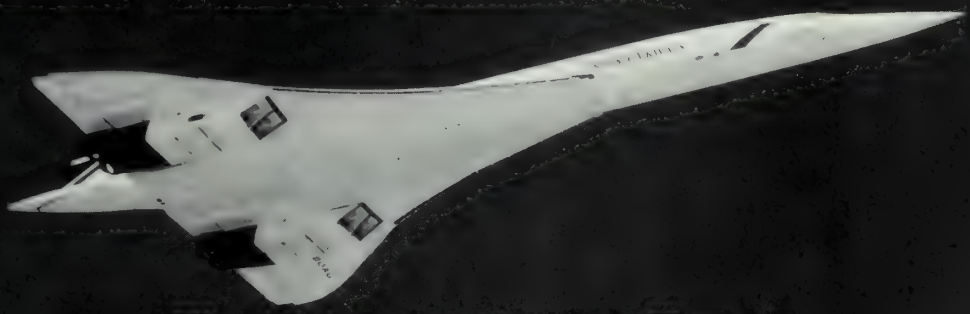

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CHECKERS—SMALL WONDER IN LOS ANGELES

BY MICHAEL WEBB

PHOTOGRAPHY: JAIME ARDILES-ARCE

Good things often come in small packages, and Checkers in downtown Los Angeles combines the amenities of a grand hotel with the intimacy of a private residence. Like its elder sister, Campton Place in San Francisco, the new venture is the product of a collaboration between Ayala Hotels president William Wilkinson and designer James Northcutt, whose credits include the Hana-Maui in Hawaii (see *Architectural Digest,* February 1988), the Mansion on Turtle Creek in Dallas and the Four Seasons in Newport Beach, California. It took them, architect Eric B. Holtsmark and the firm of Kaplan/McLaughlin/Diaz four years to gut and rebuild the old Mayflower Hotel, but the result justified the effort.

When the Mayflower opened in December 1927, it was hailed as a major addition to a burgeoning business center. Behind a Spanish Renaissance façade was an interior that was part Spanish, part colonial in style. After Ayala Hotels bought the property in 1985, the corporation changed the name to avoid confusion with the Mayfair, a neighboring hotel. The building was stripped to its exterior walls and a few structural beams, the shell strengthened to conform to the city's tough earthquake code and the surface ornament refurbished. Everything else is new. The number of rooms and suites was reduced from 348 to 188, but a mezzanine level of meeting rooms and executive offices was added to what had once been a two-story lobby.

ABOVE: Spanish Baroque details adorn the entrance façade to Checkers, downtown Los Angeles's only small luxury hotel. The 1920s building was extensively refurbished by interior designer James Northcutt and two architectural firms.

RIGHT: Northcutt and Ayala Hotels president William Wilkinson sought a formal but contemporary design for the hotel's décor. A seating area near the entrance is reserved for tea and cocktails.

BELOW: A pair of Song-style urns and a Chinese lacquered box are among the Oriental objects in the library, which "offers a more private space for hotel guests in the public areas," says Northcutt.

Owner and interior designer agreed that the hotel must achieve a consistent quality throughout. Wilkinson wanted an interior slightly more formal than those of the luxury hotels in Beverly Hills and Bel-Air, but lighter and brighter than those in San Francisco and New York. Northcutt concurred: "Campton Place uses a lot of dark woods and traditional styles. Here we wanted something fresher; equally sophisticated, but with a lighter palette." His choice of warm beige and peach tones accented with

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Raul Julia

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gold reflected his own taste—and a trend in southern California hotels toward lighter colors.

The designer's greatest challenge was to create an illusion of spaciousness and flow within the confines of the old building. "It was a tight squeeze," Northcutt admits, but he takes pride in having turned constraints to advantage. Every ceiling is modeled in deep or shadow relief; the expanded lobby and mezzanine corridor are broken up with furniture and pools of light. In the dining room, massive structural columns are enclosed to divide the eighty-seat space into three intimate areas.

Northcutt's goal was to achieve an understated sense of luxury that would appeal equally to business travelers of both sexes. There's a quiet elegance that avoids the ostentatious and the bland. Each space offers distinctive variations on a few basic themes: The lobby is paved with crisply inlaid marble; the beige and brown carpets and upholstery in the other public areas are accented with celadon green and pale blue; pleated blinds of heavy natural silk shade the windows in the restaurant, library and guest rooms. The rooms offer a choice of two warm, neutral color combinations, as well as writing desks and spacious marble baths. The larger suites have linen-canopied beds, mirrored sitting rooms and compact dining rooms.

In the public spaces, chairs of pale wood with leather upholstery, and

ABOVE: Two etchings by Richard Diebenkorn and a set of English prints are displayed in a suite. Northcutt added mirrored walls throughout to visually expand the space. The screen is circa 1785.

RIGHT: An exterior terrace was transformed into intimate dining areas adjoining the first-floor suites. Ornate stucco relief frames the door to a bedroom, which features a Raymond Saunders work.

BELOW: Downtown Los Angeles provides a dramatic backdrop for the rooftop lap pool. Northcutt offset the existing architecture with classic and contemporary forms in designing the terrace.

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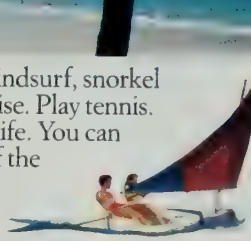

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classic and Art Déco-inspired tables, provide a foil for Oriental antiques and contemporary artworks. The emphasis on Chinese lacquer, screens, and fragments of silk brocade from monks' robes is appropriate to a hotel that's owned by a Philippine company with offices in Hong Kong. It also symbolizes Los Angeles's role as a bridge between East and West.

The selection of contemporary art is particularly felicitous. "I work hard to find art that appeals to a broad audience," says Northcutt. His choices range from Richard Diebenkorn etchings to works by Jay McCafferty and Charles Christopher Hill.

The roof of the hotel tested everyone's skill in negotiating paths through the city's Byzantine building regulations. As built, the space combines a glass-fronted gym, saunas with café and locker rooms, an outdoor Jacuzzi and a pool that was meant to be twelve feet longer. There was space only for a lap pool, but the city requires an average width of fifteen feet and a minimum of eleven feet—in case someone tries diving in from the side. And if such foolishness is discouraged by the addition of a fence, it must be set back six feet to allow space for rescue, according to the building code. However, a spa can be built in any configuration as long as it doesn't exceed 250 square feet. "So we built a small lap pool and called it a spa," Wilkinson recounts wearily, "but then the inspector made us add benches."

Serious swimmers may prefer the Biltmore Hotel pool across the street, but the terrace at Checkers excels as a place to exercise, relax and enjoy a front-row view of downtown—from the Museum of Contemporary Art to the landmark Central Library, which is being restored and expanded, to the First Interstate World Center, the tallest tower in the West. Checkers is also a good place to convince skeptics that there really is a downtown at the heart of the urban sprawl—and a stylish oasis amid the glass-and-concrete canyons of Los Angeles. □

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SHOPPING THE PARIS IRON MARKET

John Loring Uncovers Offbeat Treasures at the Foire à la Ferraille

TEXT BY JOHN LORING
PHOTOGRAPHY BY DANIEL H. MINASSIAN

ABOVE: "Design styles to come can be discovered at the flea market—it's fun to be in the present, but it's exciting to look into the future," says Tiffany's senior vice-president and design director John Loring. At the Foire à la Ferraille, an antiques fair held in Paris in February and September of each year, he found a 1920s painting by Henri Deluermoz and a crate of Biot earthenware. BELOW: The Ferraille exhibition hall is in the Bois de Vincennes. "The fences and lawns hold lesser antiques that dealers have judged not quite worthy of interior display space," says Loring.

Everyone who knows Paris is familiar with the Bois de Boulogne, the magnificent park on the city's western periphery surrounded by the houses and apartments of the fashionable and punctuated by dining pavilions, gardens, lakes, a racetrack and a polo field.

Fewer visitors to the French capital are aware, however, of the delightful and popular park across Paris on the city's eastern border, the Bois de Vincennes, known to all Parisian children as the home of the Paris Zoo. There the Anjou kings of France once lived in the still-standing Gothic keep of the Château de Vincennes, and there, hundreds of years later, in the eighteenth century, Mme de Pompadour supervised the Royal Porcelain Manufactory, which produced the superb soft-paste Vincennes porcelains that are the glory of all great collections of French china.

Twice a year, in February and September, a unique attraction draws an army of antiques dealers, collectors and designers to the Bois de Vincennes: the Foire à la Ferraille, a fair of regional French antiques dealers who bring the best of their stock to Paris to present to buyers who come from every corner of the earth.

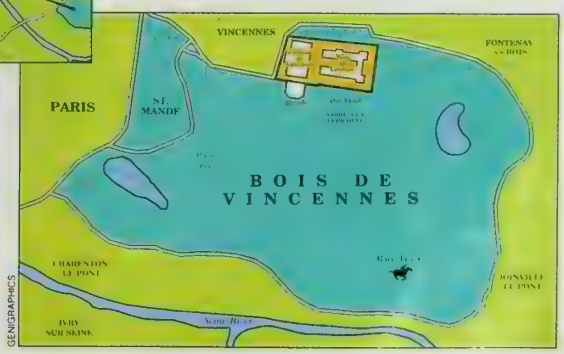
The fair's name is misleading. *Ferraille* literally means "iron wares," and in the Middle Ages Vincennes' fairs undoubtedly featured wrought-iron goods, from mastiff collars to trivets. But times have changed. The posters throughout Paris advertising the fair announce its wares as *"antiquités et brocante."* *Brocante* is a step below what dealers feel should be dignified with the term *antique*, and, though frequently full of period charm, *brocante* can fall to some fairly low levels of quality.

"On y chine; on y mange; on y boit," the posters explain. "You look; you eat; you drink," and you will also be irresistibly tempted to buy.

It's best to drive out to Vincennes, as a car will be needed to carry back your treasures. There is ample parking just south of the château, and the fair is only a few minutes' walk to the east through the park. There is a modest charge—30 francs—to enter the vast hall of stands overflowing with "wardrobes, cabinets, chests of

GENIGRAPHICS

"It's like a great big symposium on design," Loring says. ABOVE: Early-20th-century electrical gadgets, a hobby horse, an old hairdresser's sink and an Art Déco light globe stand in a corner of the cast-iron hall.



GENIGRAPHICS

drawers, desks, secretaries, chairs, suites of living room furniture in black wood, giltwood or mahogany, tables, bedroom sets, dining room sets, chandeliers in crystal or bronze, hanging objects, mantelpiece garnitures, faience and porcelain, paintings (even in bad condition), Gallé vases, firearms, copper objects, pewter, silverware, dolls with porcelain heads, bronze sculpture, etc.," to roughly translate the business card of Jean-Claude Latour, *"antiquaire à Pontonx-sur-Adour."*

As you inspect the wares at the Foire à la Ferraille, it is also best to be reminded of the words of Vincennes's mid-eighteenth-century chief painter, Hulst, as he wrote to the Royal Porcelain Manufactory's chief inspector, Boileau, "Let us shun what is heavy and trivial, and produce things that are light, delicate, new and varied."

The heavy and trivial are there in spades, but it isn't the ubiquitous provincial Louis XV and Louis XVI armoires, sideboards, dressers, beds, desks and chairs with their clumsily if lovingly carved flowers and fluting that dealers and collectors from the United States, Japan, Australia, South Africa and less distant regions have come to Vincennes to discover. They, like me, go to the Ferraille to find objects of exceptional quality that are as yet little appreciated by the collecting public, or other fine things that have strayed so far from their native habitats that they are invisible to any but the practiced and knowing eye.

As there are many dealers from the coastal port towns and cities of France, one always hopes to find "port furniture"—exceptional pieces made during the eighteenth century from exotic patterned woods brought by sailing ships from Africa or the New World, or extravagantly idiosyncratic designs resulting from the cultural cross-pollinations of seaport life. Although there were dealers from Toulon, Bordeaux, Marseilles and La Rochelle and even a dealer from the Ile de Ré, port furniture was extremely scarce at this February's fair.

Roger Martiniani from Toulon did have a stirringly grand pair of giltwood mirrors from a palatial Louis XIV *hôtel particulier* in Aix-en-Provence that owed as much to northern Italian Baroque styles as to Louis XIV with their fully sculpted Phaëthons with rampant horses and attendant putti, all for $21,000.

In quite another vein, for the same

ABOVE: Paris antiques dealer Hervé Morvan of Les Virtuoses de la Réclame and Loring discuss a 1928 Vaillant poster for chocolate.

BELOW: A Louis XIV mirror from Aix-en-Provence depicting the Phaëthon myth was offered by Toulon dealer Roger Martiniani.

ABOVE: A terra-cotta rooster from La Puce in the Ile de Ré "crows as he would from his rooftop in the Charente-Maritime," Loring says.

BELOW: Loring examines a late-18th-century mystery box from La Puce, "probably the work of a Parisian master craftsman."

price, La Mandragore from Marseilles was offering a splendidly offbeat pair of monumental Napoleon III gasoliers, each over forty inches high, representing a couple of African court dancers standing on palm leaves, brilliantly sculpted in their detailed and elaborate nineteenth-century costumes. Bronzes such as these reflecting the epoch's fascination with things colonial are already much sought after, and they were prime specimens despite the fact that included in the price was a monstrous bronze African child with a large clock embedded in his well-nourished stomach, an object to be used only as barter against shipping charges or simply to be abandoned on another dealer's doorstep.

Bordeaux has always been noted for its stylishly eccentric if coolly aristocratic furnishings. Bordeaux is a city where Louis XIV can look like pure Art Déco and Directoire like international modern, and not surprisingly, its antiques dealers take to early-twentieth-century design with an offhand familiarity, as though those highly mannered Viennese and Parisian styles had grown up with the wines in the Médoc. At the Ferraille, Bernard Prades of the Brocante Saint-François offered a unique Art Déco floral mosaic door from a 1930s

BELOW: "This pair of Napoleon III bronze gasoliers from the Marseilles shop La Mandragore provides a thoroughly European vision of African court dancers," notes Loring.

Bordeaux perfume shop for $980. Jean-Pierre Labro and Philippe Duriez from Bordeaux were offering a handsome Otto Wagner circa 1910 bentwood armchair far from its native Vienna, which at $980 was far from its native price.

Labro and Duriez's eclectic taste also included a pair of exceptionally fine Japanese Satsuma ware vases with graceful and intricate wisteria vine patterns for only $1,050. Satsuma ware, so beloved by the rich at the turn of the century, has been in design oblivion for seventy years. Its time may well be coming around again, and the quality-for-dollar ratio is still relatively high.

Fellow Bordeaux dealers Vincent Bourg and Hervé Moucheboeuf-Duverge of Las Ventas were offering a stunning 1920s painting of a white

Abyssinian horse in a windstorm by *The Jungle Books'* illustrator Henri Deluermoz that I didn't hesitate to add to my slowly but steadily growing collection of works by 1920s French illustrators. With the prices of good early-twentieth-century painters out of the reach of most, the same period's great illustrators offer a satisfying alternative. Other French names to keep in mind are Paul Jouve, Jean Dupas, Eugène Robert Pougheon, François-Louis Schmied, Pierre Dubaut and Paul Iribe.

Early-twentieth-century French travel and product advertising posters are another popular alternative to prints and drawings among young and not-so-young collectors. Hervé Morvan and Sylvie Valente of Les Virtuoses de la Réclame in Paris's lively Marais district were offering a remarkably large and well priced selection. I particularly liked a Villemot poster for TAI (Transports Arienne Internationales) of a palm-fringed beach in New Caledonia, intensely colored in orange, cobalt blue and jungle green for $260, and a 1928 Vaillant poster for chocolate from the Compagnie des Antilles of a plump and very determined little girl with black bangs and a red dress with a black sash that reminded me of my friend Paloma Picasso as a child, priced at a modest $175.

Totally unexpected discoveries, however, are the goal of every antiques fair. I could have bought them all if space in my Paris and New York apartments would accept a recklessly expansionist mode of collecting.

ABOVE: Loring and Champagne-sur-Seine dealer Jean-Louis Lambert Charron discuss a set of "comfortably well nourished" Napoleon III chairs. "The attractive pricing of such suites makes them a favorite in French interiors where scale is grander than budget," says Loring.

There was a proud and strutting Napoleon III living room suite of six chairs and a sofa in carved and gilded wood that had a style of its own, not Louis XV Revival but all broad-shouldered, as if wearing epaulets with the dapper elegance and swagger of a military dandy. It had been upholstered in the 1930s with a French floral chintz, and was offered by Jean-Louis Lambert Charron of Champagne-sur-Seine for $4,350.

There were extravagant and glorious Art Déco Lyons chintzes not yet used as upholstery but still in large panels of six square yards or more from Hameau Grandchamp, Any Barge's shop in La Chapelle-sur-Coise near Lyons, France's fabric capital. I bought several panels to use as inspiration for future Tiffany's scarves.

Other temptations at the Ferraille included a majestic late-eighteenth-century standing clock from Brittany charmingly carved in walnut with that savory mixed design vocabulary of part Louis XV and part Louis XVI that was so typical of Breton cabinetmakers two hundred years ago. All nine feet of this marvel of a clock

LEFT: Loring was tempted by a service of 1860s Vieux Paris porcelain offered by Jean-Philippe and Janine Creusy from Lyons. RIGHT: Bordeaux dealer Vincent Bourg of Las Ventas shows Loring some Satsuma ware vases, available at Jean-Pierre Labro and Philippe Duriez's shop, also in Bordeaux.

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

OPPOSITE: Houghton Lodge in Hampshire is only one of the English country houses, not usually open to the public, where visitors can arrange to stay for lunch, dinner or perhaps the night.

RIGHT: The lodge, a late-18th-century cottage with Gothick decoration, is a dry-fly-fisher's paradise. It rests above the trout-filled River Test, one of the most famous chalk streams worldwide.

BELOW: Hosts and owners Captain Martin Busk and his wife, Anthea, land a trout. They inherited the lodge ten years ago and have restored it.

COUNTRY HOUSE IDYLLS IN ENGLAND

Enjoying the Finest Private Residences as a Family Guest

The stately homes of England: The world sings about them, envies them, loves them as an art form with eccentric plumbing, but rarely sees them as they were intended—as homes.

Now that is possible. Across Britain many owners welcome guests as family friends, for lunch or to stay the night. These are not stately houses converted to hotels, but homes that are lived in and loved, full of children and dogs, memorabilia and treasures, and not usually open to the public.

Agents who arrange such visits choose hosts and houses not just for the splendor of their architecture or the shine on their silver but for the welcome they offer, the kind of people they call "good looker-afters." If the guest bedroom is in a cold far corner of the castle, if the owner's heart doesn't seem to be in it, then that castle and that owner are not on the list.

There are medieval halls, Palladian mansions, houses, castles and follies. Some are masterpieces of architecture, designed by Sir Christopher Wren or Inigo Jones; some are famous for their gardens or a golf course; some have been the settings for films; some boast legends of battles, priests who hid there, kings who slept there; and one even boasts the hope of a glimpse of the Loch Ness monster.

The choices include some of the most splendid houses in Britain. At the grandest of them the butler will unpack for you; at others, life will be more informal. Each offers something unique, and the agents match interests as well as dreams. One guest wanted to be in Scotland for Hogmanay; a honeymooning couple wanted the house with the bed Henry VIII had shared with Jane Seymour; a vicar wanted to be near Stonehenge for the pagan festival of the solstice.

Arrive in time for tea, and large friendly dogs will probably greet you at the door. Sink into a chair and into

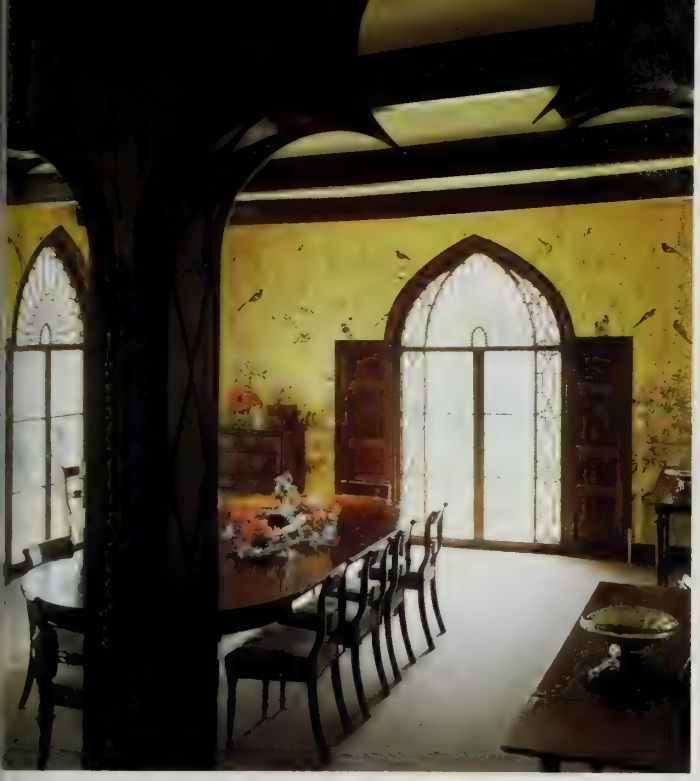
BELOW: Anthea Busk stands in the drawing room before a Gothick trefoil arch. The grand piano, which belonged to her husband's great-uncle, Admiral Sir Lionel Wells, is "a prized family possession," she says.

the life of the house. Dinner is usually formal, with the family silver out in force, and the host's friends are often invited to join the party. Local traditions set the pace, as at Blairquhan castle in Scotland, where a piper in full regalia marches, piping, into the drawing room to announce that dinner is served. After dinner there might be a game of carpet bowls on the priceless Persian carpet, or a walk in the garden to see the turrets in the moonlight.

All of which is life as it is lived in the house. Whatever is happening, guests find themselves a part of it. They are welcome to ride, fish, play golf, swim, walk or admire the paintings and sniff the roses. Guests at a house in Scotland found themselves included in the Polo Ball held that evening in the ballroom, where Prince Charles was a guest. At another house, visitors found that the Queen Mother was also coming to lunch.

Owners include clan chiefs, dukes, the Sitwells at Renishaw, descendants of John Constable, David Lloyd George, Winston Churchill and John Jacob Astor. Family memories are long and the tales are good. Some owners are able to do only lunch or dinner, but most are also delighted to have guests stay the night.

BELOW: "Interior designers are all longing to paint the wood," comments Anthea Busk of the drawing room, "but we always resist the impulse. It would lose the crispness." The Gothick arches and pointed window surrounds repeat the residence's exterior motifs.



ABOVE: In the dining room, arched French doors with pewter glazing bars show an Indian influence. The Busks ordered the silk wall-covering in China while on a trade mission, and patiently waited a year for it while two artisans hand-painted the designs. On the table is a silver statuette of a 9th Lancer, a regimental wedding present.

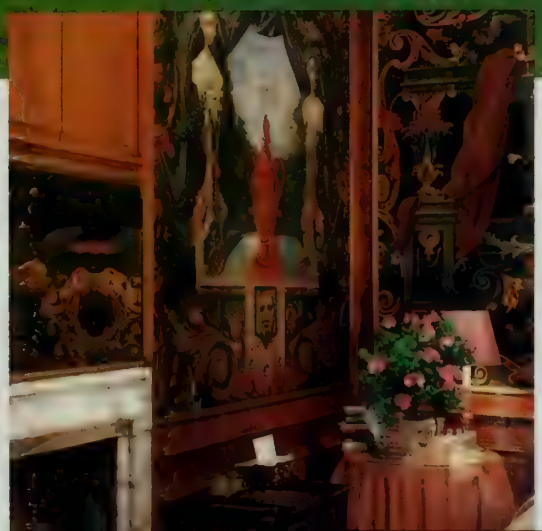
RIGHT: The Gothick fireplace in the music room is inlaid with semi-precious bluejohn, or Derbyshire spar. "We sometimes use the room for small dinner parties," says Anthea Busk. "It is lit entirely by candles and firelight reflecting from the Bristol-glass mirrors."

GENIGRAPHICS

Guests who join Captain and Mrs. Martin Busk for lunch or dinner at Houghton Lodge in Hampshire, however, usually head for the River Test, unable to resist trying their luck with the trout. Dry-fly-fishing began there, and the oldest fishing club in the world is on the next stretch.

The Busks are generous with good advice on tying the right fly and fishing the deep water under the curve of the bank, but Anthea Busk gives the best advice of all. "Come for the mayfly, which is usually in June. We call it Duffer's Fortnight. Anybody can catch something then, and it's wonderfully encouraging."

It could be that Houghton has always been a fishing lodge. The name and the glorious position suggest it. Certainly it is a rare surviving example of that late-eighteenth-century



ABOVE: Winslow Hall, in the heart of Buckinghamshire, is one of only three houses designed by Sir Christopher Wren. Experimental for its time, the structure, which was built circa 1700, boasts a lateral spine wall that contains all the fireplaces. Stone quoining complements the brick walls.

LEFT: In the primary guest bedroom are 17th-century painted panels that are original to the house but from an unknown artist's hand. The simple fireplace and paneling add to the house's unpretentious character.

LEFT: "Every family would collect things over the centuries, and they should be mixed," says Lady Cooke, who sits next to her dog Ben on an oak chair before the Great Hall's stained-glass oriel. The room is said to be haunted by a pair of ghostly dwellers.

and tipped all the food into our laps."

They're in the clear now. Lunch will, thankfully, be less eventful. If the fishing goes well, guests feast on the trout caught that morning. Or it could be venison or pheasant from the estate, vegetables and strawberries from the garden.

After lunch, most will want a tour of the house and also a peek at the eighteenth-century miniature baby house, so called because a dollhouse was an eighteenth-century house of ill fame. The little house is all propriety and has been passed down through Anthea Busk's family, going always

continued on page 131

"The house is bigger than most," says Lady Cooke, "but it is not a palace." BELOW LEFT: A carved bed that came from Montacute House and had once belonged to Marquess Curzon centers the guest bedroom.

BELOW: The oriel of the Great Hall contains original tracery and heraldic glass that depicts the marriage alliances of the Martyn family, who built Athelhampton in 1485.

RIGHT: On the banks of Leningrad's Moika canal stands the Neoclassical palace of the Yusupovs—a family said, in its heyday, to be richer than the czar himself. The residence was a gift from Catherine the Great.

THE BETTMANN ARCHIVE

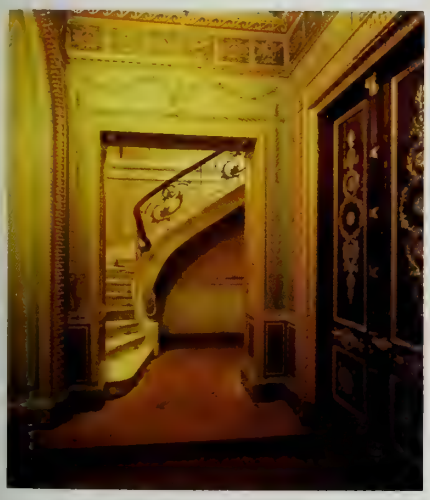
INSIDE YUSUPOV PALACE

Leningrad's Glittering Stage for a Dark Russian Drama

TEXT BY DALE HARRIS PHOTOGRAPHY BY LARS HANSSON

According to Talleyrand, only those who had lived before the French Revolution knew how sweet life could be. History, however, proved him wrong. Whatever the level of privilege achieved by *les grands* before 1789, it could hardly compare to the splendor of the Russian aristocracy before 1917—the year it was swept away forever by the tide of bolshevism.

Take the last of the prerevolutionary Yusupovs: Prince Felix and Princess Zinaida and their son, Felix. With a fortune that by today's standards would be reckoned in the billions, they were the richest family in Russia, richer even than the czar. Like many of their fellow nobles, they owned vast tracts of farmland. Unlike most of them, they also owned mines, mills and factories. One of the family's thirty-seven estates contained a sugar plantation, lumberyards,



OPPOSITE: A private theater, added in 1899, testifies to the Yusupovs' love of spectacle. Earlier ancestors had helped found a national theater; Princess Zinaida, one of the last owners, was a passionate amateur "discovered" by Constantine Stanislavsky.

LEFT: A staircase leads to the theater's balcony. Patterned by architect Stepanov after the Bolshoi and the Kirov, the hall boasted its own musical director and orchestra.

RIGHT: Grigory Rasputin, the corrupt holy man whose influence pervaded the last days of the Romanov dynasty, was killed in the palace in 1916. One of the conspirators was the scion of the family, Prince Felix.

THE BETTMANN ARCHIVE

a brick factory, a wool-spinning mill and several stock farms. Another, which stretched for 127 miles along the Caspian Sea, was so abundant in crude oil that peasants used to grease their cartwheels with it.

As is so often the case, bricks and mortar help to actualize what might otherwise be dismissed as fable. To leave the confines of present-day Leningrad and pass through the imposing portal of Yusupov Palace on the Moika canal—the finest of the family's four St. Petersburg houses, and a gift from Catherine the Great—is to understand as never before the context of aristocratic power. The palace's principal rooms are now lovingly restored to something like their original glory, and an entire phase of social history is implicit in them: in the Moorish drawing room; in the magnificent double staircase leading to the enfilade of reception rooms; in the imposing mirrored ballroom; in the foyer that leads into an intimate theater, its auditorium exquisitely decorated in red, white and gold.

But the palace bespeaks more than social history. Far below the grand reception rooms—where as many as two thousand guests at a time once dined—lies the cellar. There, during the dark days of World War I, the powerful and lecherous priest Grigory Rasputin was lured by assassins.

ABOVE: The main vestibule, designed by Italian architect Ippolit Monigetti in 1858–60, is centered by a double staircase of white marble and a richly carved frieze. Many of the room's furnishings—including the staircase and chandelier—were collected by Felix's grandfather on his travels to France.

OPPOSITE: Eight scagliola columns, set in a circle within the square room, support the dome of the vast rotunda, used as an office by the Yusupov family. Ceiling paintings are the work of two Italian artists, Merichi and Scotti, who decorated rooms throughout the palace. On the pedestal at right, a representation of the Yusupov coat of arms.

Their aim: to put an end to Rasputin's ascendancy over Empress Alexandra, a power gained through his uncanny ability to staunch the bleeding of her hemophiliac son. Though neither the cellar (where Rasputin was served cakes and wine laced with cyanide) nor the courtyard (into which he managed to stumble before being shot to death in the snow) is currently open to the public, the deed is impossible to forget. Quite apart from its gruesomeness, it serves as a powerful symbol of the corruption undermining the foundations of this once-glittering world.

The originator of the plot, and the one who fired at least some of the fatal revolver shots, was Felix Yusupov the younger. A more unlikely assassin can hardly be imagined. Protected by his social position from the necessity of doing anything to which he was not inclined, he devoted the greater part of his energy to pleasure—and pleasure, moreover, of a highly specialized kind. Tall, slender and androgynous, he became at an early age a committed transvestite who, decked out in his mother's magnificent furs, jewels and gowns, would pose convincingly as a demimondaine in the most fashionable venues of St. Petersburg and Paris.

Nevertheless, it was Felix who

ABOVE: A barrel-vaulted drawing room—one of several designed by architect A. Mikhailov in the 1830s—serves as the entrance to an enfilade of formal rooms on the second floor. In the Yusupovs' day, myriad objects—particularly gemstone bibelots—filled tabletops and cabinets.

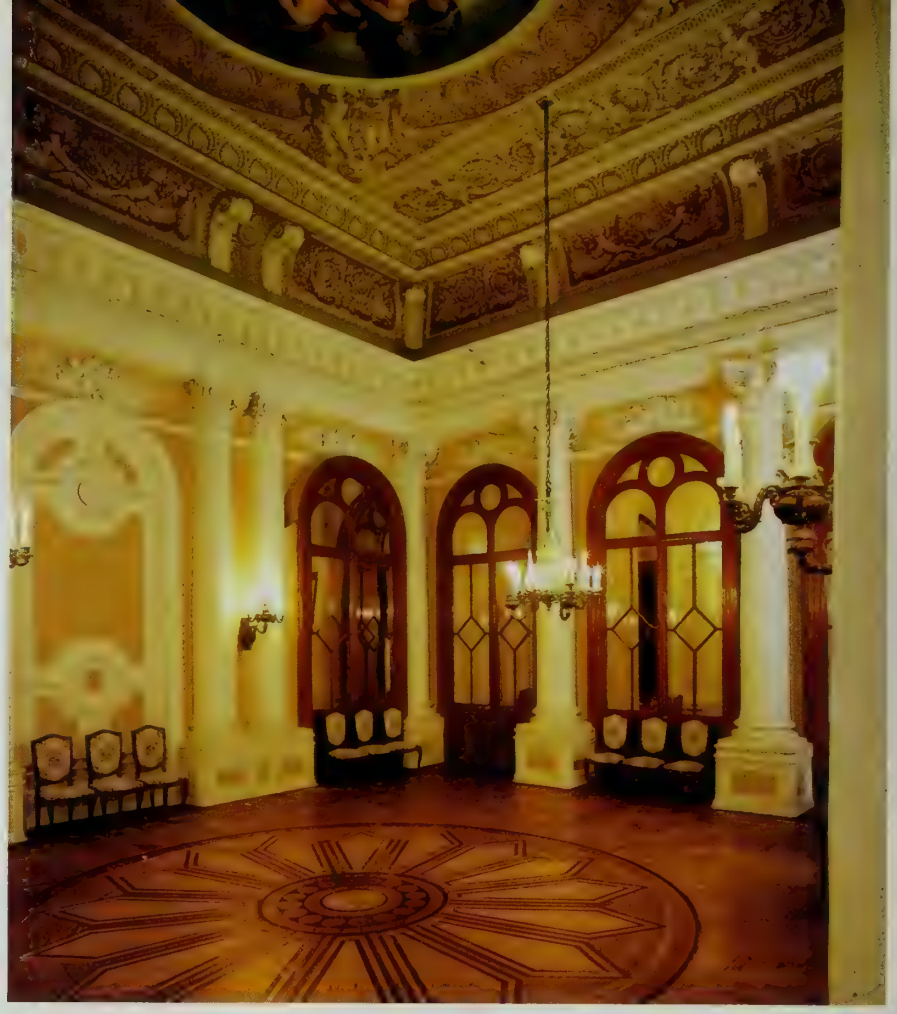
OPPOSITE AND INSET: "I was very much taken with this room because of its voluptuous oriental atmosphere," Felix Yusupov wrote, "and I liked to sit and dream there. Seated on a divan wearing my mother's jewels, I fancied myself a satrap surrounded by his slaves." The Moorish room features inlaid marble surfaces, a fountain and an onyx chimneypiece.

RIGHT: The Imperial Drawing Room was always hung with a portrait of the ruling czar and set aside for receiving members of his family. The parquet floor is made up of eight different varieties of tropical wood.

found the courage to take the lead in ridding the country of Alexandra's evil advisor. No doubt because Felix was not only a Yusupov but the husband of the emperor's niece, he got off with nothing worse than a sentence of exile to the family's estate at Rakitnoe in central Russia. It was scarcely a hardship; the Yusupovs stayed there every year during the hunting season.

Until the outbreak of war, the family followed the same annual routine. In winter they divided their time between the palace on the Moika; their house on the royal preserve of Tsarskoe Selo (today known as Pushkin); and their principal mansion in Moscow, once Ivan the Terrible's hunting lodge. In summer they moved to their favorite residence, Archangelskoe, a vast and luxurious Neoclassical estate outside Moscow. In the fall they went to Rakitnoe to shoot. At the end of October they journeyed to the Crimea.

A cousin, Serge Obolensky, once claimed they never really knew how much they owned, but some of their possessions could hardly have escaped notice—Ai-Petri, for one, a mountain towering above the southern coast of the Crimea, which the elder Prince Felix gave his wife for her birthday. Still, some of their estates were simply too remote to visit. When they did journey to the more distant properties, the family used a private railroad car, part of which in the summertime was converted to a veranda housing an aviary, so that the sound of the engine could be lost in the singing of birds.



ABOVE: "My parents kept open house, and no one ever had the least idea how many guests would be present at meals," wrote Prince Yusupov of the aristocratic family's prerevolutionary lifestyle. Suppers in the formal dining room might be served on rare Sèvres porcelain, or in gold dishes.

Wondrous as the larger statistics about the Yusupovs are, it is in such details that these exotic figures spring fully to life. That Prince Yusupov's mother kept a servant whose only responsibility was to look after her sable muff speaks volumes about prerevolutionary times. So does the fact that when the younger Felix went to Oxford, he took with him a Russian chef, a French chauffeur, an English valet, an English housekeeper and an English groom—the job of the latter being to look after the prince's hunter, polo ponies, bulldog and macaw. No less illuminating is the fact that at one performance in the theater of the Moika palace, the chairs were removed from the orchestra and the space filled with hundreds upon hundreds of tea roses. Though the scent of these has long since vanished, the graciousness that could conceive such a compliment still pervades the palace. □

VISITING YUSUPOV PALACE

All visits to the palace are handled by the official Soviet Tourist Agency, Intourist, and must be arranged in advance. (Be sure to specify the palace on the Moika canal; there is another Yusupov Palace on the Fontanka.) Since the building now houses Leningrad's Palace of Culture for Teachers, self-guided visits are not permitted.

The surest way of getting in to see the palace is—before you leave the United States—to request a visit from the agency handling your tour. If that isn't possible, check with the Intourist people in your hotel as soon as you arrive in Leningrad. They usually have an office or a booth in the main lobby and can make arrangements for transportation and an English-speaking guide.

Intourist is also the source of information and tickets for the concerts that are occasionally given in the palace's theater. It may take some persistence to discover the schedule for these events from Intourist—which, in the past, has not received many inquiries about the Yusupov theater—but the effort could prove rewarding.

If the weather is fine on the day of your visit, take a walk along the street façade after you finish with the interior. Even better, combine your visit with a stroll along the Moika toward Nevsky Prospekt, the grandest avenue in Leningrad, where you can be picked up by your Intourist bus.

En route to Nevsky Prospekt, you will pass the green, white and gold façade of Stroganov Palace. Although the palace (built between 1752 and 1754 by Bartolomeo Rastrelli, architect of the Winter Palace) is not open to visitors, its exterior is one of the most impressive in Leningrad. A good map of the city will help you identify these and other sights; the best is published by Falk. A useful guidebook is Baedeker's Leningrad *(Prentice Hall, $12.95), which also includes a helpful map.*

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A day at Houghton could include a look at the new hydroponicum in the garden, where cucumbers and strawberries emerge not from soil but from troughs of water and nutrients. There is good bird-watching across the river, and the fish are there, if you can catch them. Even if you can't, it will still be a fine day in the country.

To ensure that visitors to Winslow Hall have a fine day, Lady Tomkins always puts a small carafe of whiskey and a little something to eat in the guest bedroom, a welcome she learned when her husband was the British ambassador to France. "Guests would arrive at seven," she recalls. "Just enough time to change and join us for dinner, so they always wanted a drink upstairs first." That cheering tipple is the perfect touch, one of many that she has gotten exactly right after years of diplomatic life.

Now Sir Edward Tomkins is retired and they have returned home to Winslow Hall in Buckinghamshire. The residence was designed by Sir Christopher Wren, and anyone interested in architecture will find staying with them a particular treat.

The house was built in the late seventeenth century for Sir William Lowndes, the man who invented that immortal saying, "Look after the pennies and the pounds will look after themselves." (He had spotted a mistake in a clerk's addition, and the unfortunate lad had tried to reassure him that it didn't matter, it was only in the pennies column.)

William Lowndes was secretary to the treasury, and he wanted a house in the village where he was born, far from the plagues and the fires of London, a family residence. Wren suited the house to the man. He ignored the fashionable grand entrance hall and central staircase of the day, and designed it with two staircases, simple and businesslike, at either end of the house, giving access to every room without the need for corridors.

Lowndes spent his money on good sound workmanship by many of the same master craftsmen who worked on Hampton Court and St. Paul's Cathedral. Staying in the house is the best way to appreciate all the details: simple paneling with wooden nails, locks that are still in perfect working order. There are no ornate plaster ceilings, no elaborate carvings.

The Tomkinses live in the house in that same spirit, not putting on a show. "We don't hire a butler with white gloves for the weekend," says Lady Tomkins. "Guests come on the understanding that they take us as we are and do what we happen to be doing."

That might mean joining in a garden fete, one of those supremely English events, and wholeheartedly enjoying cream teas with three hundred homemade scones being served out on the terrace. It's all good fund-raising for the British Red Cross.

Winslow Hall is English architecture, furniture and life all at their best—unpretentious and comfortable. Actress Helen Hayes understood that. When she came to lunch she raised her glass high and with the greatest enthusiasm proposed a toast to the master, "To Sir Christopher Wren."

The historic significance of many of the country houses holds a special fascination for visitors. The Great Hall at Athelhampton, for instance, was built in 1485, before Columbus discovered America.

"People do tend to be a little overwhelmed by that idea when they first arrive," says Lady Cooke. "They go around on tiptoe and speak in hushed tones as though this were a hallowed place, so I make certain I am at the door to greet guests the minute they arrive, to settle them by the fire immediately, give them a cup of tea and convince them this is like any sitting room, just a little older. Then they relax and begin to enjoy themselves."

Architecture enthusiasts will find much to admire as they sort out styles. The Great Hall was built in the fifteenth century; one wing was added in the sixteenth century and another in the eighteenth century.

Garden-lovers will go straight out to the garden, one of only fifteen in England classified as Grade I. There are huge obelisks of yew, twenty-four feet high and a hundred years old, and eight enclosed informal gardens

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decked out with flowers and ponds.

The literary-minded will want to know that Thomas Hardy knew the house well and wrote two poems and a short story about it; lovers of ghosts will be pleased to know there are thought to be several. "Not frightening, just there," says Jenifer Cooke. "I don't believe in them so I've never seen them, I'm afraid. There is supposed to be a pair of duelists clattering away in the Great Hall, and the inevitable gray lady and a monk, and a pet ape who got trapped in the secret passage. Ron Reagan, Jr., did a program for ABC on the ghosts of Europe, and I represented England. I was very excited. I've never represented England in anything before."

Besides seeing architecture, gardens and ghosts, guests could also find themselves part of the special events at Athelhampton: summer theater in the garden, a medieval banquet, concerts, fireworks lighting up the battlements, or the annual Christmas party with carols, mulled wine and mince pies, a forty-foot-high Christmas tree, and firelight casting shadows on the Great Hall.

The choices include the most splendid houses in Britain.

Guests will want to settle in, stay several days to see Thomas Hardy's cottage nearby, visit other stately houses, seek out local villages along the River Piddle that have equally endearing names—Puddletown, Affpuddle, Briantspuddle, Piddletrenthide, Piddlehinton.

This is still a very rural corner of England, and the house is, as it has been for five hundred years, part of the scene. "Very much a family home" is how Lady Cooke describes it. "It's just that I like to share it."

The choice of superb country houses is wide; the three described speak for others. For all these and more, one thing is certain: You will arrive as a guest and leave as a friend. □

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ARCHITECTURE: JAMES STEWART POLSHEK

An American in Paris

By Suzanne Stephens

A LARGE BUILDING WITH A colorful past on the edge of Place Pigalle is an unexpected base of operation for two architects establishing a European practice. However, James Stewart Polshek, the New York architect, and Alain Salomon, a Parisian, welcome the incongruity.

The structure, already the home of Salomon and his wife, Katia, a business executive, had been built in 1860 and renovated in the Art Déco style in 1928. At the turn of the century it was known as a *folie de la nuit*, and housed a dance hall and orchestra, a brasserie and a billiard parlor, as well as serving other functions. The Salomons discovered the building in 1971. "We found it by accident," Salomon recalls. "In those days, Parisians didn't know that the best place to live was in a commercial zone."

While the location, even today, is not the usual address for hardworking architects, the third floor was the right size for the small office. On the lower floors, where Salomon and his wife live with their two children, stained-glass windows, dragon-shaped door handles and mosaic tile floors offer intriguing reminders of the building's former identity. The most noticeable testament to the racier old days is the expansive, floridly patterned stained-glass windows wrapping around the billiard parlor on the south side of the building.

PHOTOGRAPHY: PASCAL HINOUS

ABOVE: New Yorker James Stewart Polshek, standing, collaborates with Parisian Alain Salomon in their Place Pigalle office, which is accented by glass-block walls and skylights.

BELOW: The office is on the third floor of an 1860s building renovated in 1928. Facing a plaza is a stained-glass wall. Terrace doors open to Salomon's second-floor apartment.

ABOVE: Decorative traces from its days as a *folie de la nuit* are visible in Salomon's living room—such as the stained-glass French doors, mosaic tile floor and hand-painted fish on the wall, far right. Beyond the partition are the dining area and a steel stair to the upstairs bedrooms.

James Polshek had first met Alain Salomon in 1968, when Salomon, then a student at Columbia University, worked in Polshek's office part-time. They renewed their acquaintance several years ago, when Polshek had decided to retire as dean of Columbia's Graduate School of Architecture Planning and Preservation and devote himself to his practice. He couldn't resist the idea of expanding

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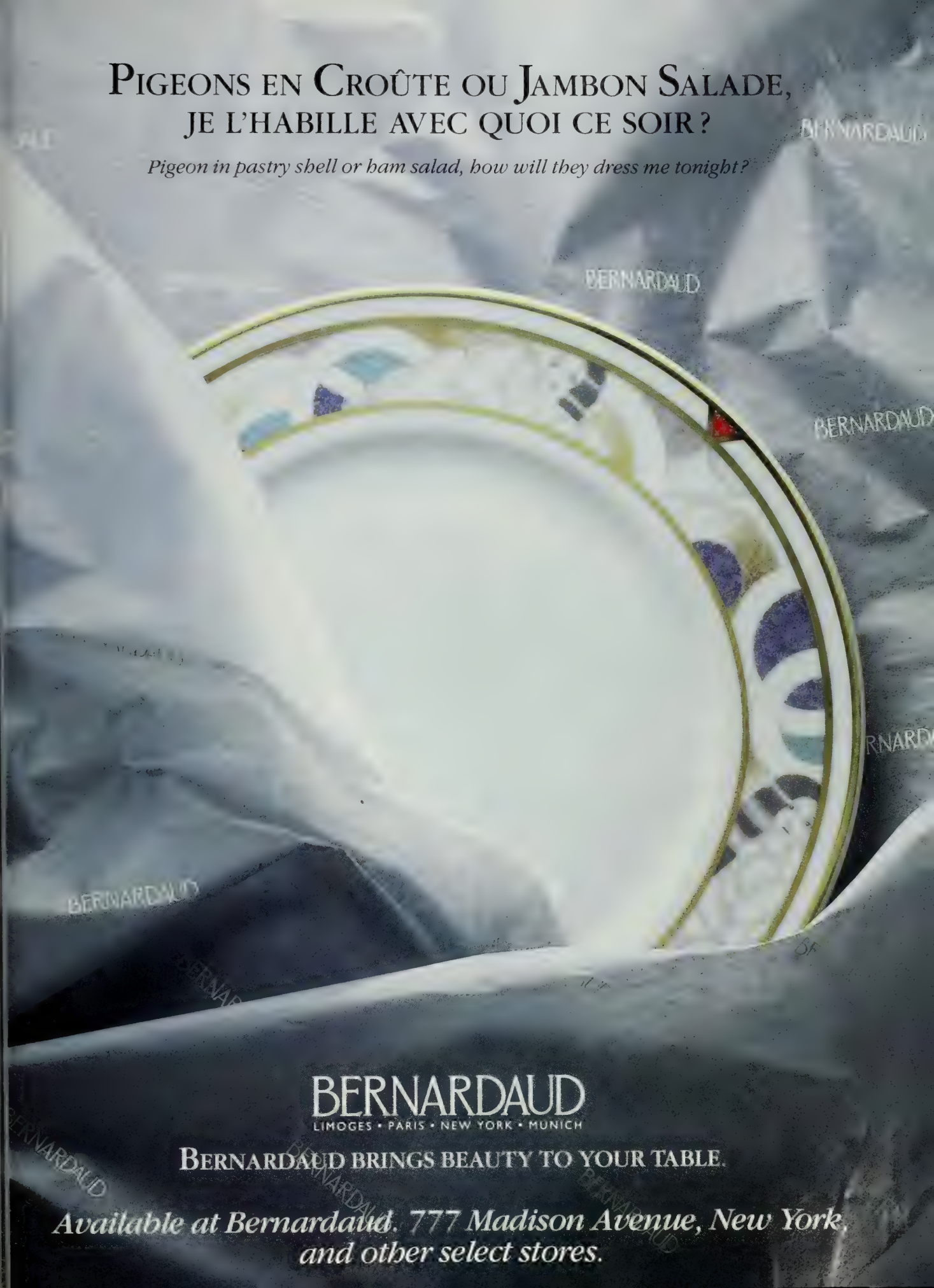
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An American in Paris
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that practice abroad. The two architects have executed their first project together, the offices for a computer company, Omni Logique, which occupies several floors of a renovated warehouse next to Parc de la Villette. Already the firm, known as James Stewart Polshek and Partners/Alain Salomon, is designing offices in Madrid. From Paris they pursue work elsewhere, such as in Brussels and Bordeaux, where large-scale projects are being planned. This past summer, in fact, Polshek was asked by the town of Bordeaux to comment on two of its waterfront sites, which the town is considering for major development.

Many American architects expect the construction business to be fairly brisk in 1992, when the European common market is fully integrated. Already a building boom has been going on in France and Germany. The interest of American architects in overseas work is understandable. But one might well wonder why European clients would be interested in them. Polshek maintains that America's technical expertise, a strong component of its architectural training, has given American architects a certain advantage in France, England and Italy. But even more important than the educational emphasis, he adds, is that Americans have been able to use so much of their technical learning and structural know-how on the abundance of office and apartment towers erected across the United States in recent decades. "American architects are perceived as having had more experience in building big buildings," Polshek points out. "It might have involved a lot of trial-and-error learning, but nevertheless they have gone through it."

ABOVE: Polshek's apartment is on the Left Bank, in a former convent. The timber beams of the main living space are part of the old 19th-century structure. Behind the curved lacquered wall is the bedroom suite; Polshek added a steel beam to structurally support its lower ceiling. The loftlike arrangement creates a crawl space above for storage and for Polshek's fax machine. "I sit on a ledge in the entrance hall and send communications to New York, where I have my primary office," the architect says.

He built a "house" with a curved wall to hold the bedroom—and to shore up the older timber beams.

ABOVE: "I've kept the furnishings simple, to go with the provincial feeling of the tile floor and the exposed timber beams," says Polshek of the living room's seating area. "As I spend more time here, I may do more to decorate the apartment. Right now the practice is still small."

In designing their own office, the architects wanted to make the most of the original building, which gave the space a quality not usually seen in American offices. "It is a very French office," Polshek explains, "but we didn't want to clean it up too much, so we left the wood beams as they were and placed a few more skylights between them."

A new steel structure inserted within the older shell provides a mezzanine for additional drafting tables. American aluminum shelving reinforces the crispness and clarity of the inserted "intervention." "This is a coming together of the old and the new," says Polshek. "Above all, that has been my trademark." By building glass-block walls, Polshek and Salomon were able to get more natural light into the rooms. "We still have a romance with the Maison de Verre," says Polshek, referring to the famous glass-block Parisian town house completed by Pierre Chareau and Bernard Bijvoet in 1932.

Naturally, adjustments must be made when one is working and living in France part-time. Polshek is currently busy designing the Brooklyn Museum expansion

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James Stewart Polshek
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with the Japanese architect Arata Isozaki. He is also the architect for the National Inventors Hall of Fame in Akron, Ohio, and the Yerba Buena Gardens Cultural Center in San Francisco. Therefore, his New York office of eighty-five architects is the major component of his practice.

But there is still the lure of Paris. "The quality of life is so different there," comments Polshek, almost unnecessarily. "I don't find it closed off." While he declares his French is "*très mal*," his wife, Ellyn, an assistant district attorney in New York, is quite proficient. After all, talk is a major activity in Paris. "No conversation there with a stranger or a friend is just random gossip," Polshek contends. "It immediately turns into a heavily intellectual philosophical and political conversation."

Polshek's affair of the heart with Paris started in the late 1950s, when he was awarded a Fulbright grant that took him to Copenhagen. "I found it boring, so Ellyn and I jumped off to Paris. We always said, 'One day when we're grown up we'll get an apartment there.' "

And in 1987 the Polsheks did. The small apartment they found on the Left Bank lies in one of the most elegant sections of St. Germain-des-Prés. The building, a former convent, dates back to the French Revolution. In fact, says Polshek, the building's enclosed façade and courtyard are listed with the Monuments Historiques. When Polshek first saw the apartment it needed work. For one thing, the place was only 500 square feet in size. But by inserting steel beams and posts into the timber-frame shell, he and his partner built a "house" with a curved wall to hold the bedroom and bath within the loftlike space itself—and at the same time to shore up the older timber beams. Now the Polsheks have settled in, and they find themselves using the place frequently. "My wife and I do more entertaining in Paris," Polshek says about their permanent pied-à-terre. "It seems so easy there and more natural to buy champagne, hors d'oeuvres and charcuterie."

With the apartment quite separate from the office, there is more temptation to get to know the Paris of his famous American predecessors. The Polsheks are a block away from the Ecole des Beaux-Arts, where Richard Morris Hunt, H. H. Richardson and Louis Sullivan studied architecture. Henry James, Ezra Pound and Willa Cather all lived around the corner at a later period.

Today, it is just a five-minute walk to the new Musée d'Orsay, the former Gare d'Orsay that now houses Impressionist and Postimpressionist paintings, and a few minutes by foot to the Louvre. All around are cafés and restaurants patronized by art and antiques dealers, fashion designers and other architects. There are antiques shops and art galleries everywhere. "The shops of Paris are outdoor museums," Polshek notes. "The streets are the corridors, and the stores have become the actual museum installations."

There is another advantage for an architect in Paris. Architectural appreciation is not only part of work, but part of life itself.□

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Carpets of Distinction

ARCHITECTURAL DIGEST

When National television runs a series of ten episodes on the culture and history of Oriental and Native American rugs, one can be certain that this art form is making more than a moderate impact on American collectors and designers. John D. Kurtz, an artist, historian and dealer in Wilmington, Delaware hosted the series on the Public Broadcasting System. "Art Underfoot", as the programs are entitled, presents celebrity collectors such as Kareem Abdul Jabbar who is as adroit at articulating his love for this passion as he was in refining his consummate skills on the basketball court. Another segment featuring the elegant Reception Rooms at the Department of State in Washington, D.C. showed the splendid examples in that collection and illustrated clearly how a great Oriental or European carpet can anchor the furnishing style of a room. Producer Sharon Baker says she has received hundreds of letters from viewers. "It is a loyal audience. They are fascinated by these rugs and the exotic stories they tell." continued on D6

This rare Turkish rug, 5.2 x 9.0 feet, was woven during the Ottoman Empire—around the year 1600. It was likely made in the Konya region of south-central Anatolia. The geometric style is distinctly different from more floral patterns that were popular at that time. The design suggests an origin that is more nomadic than urban and is likely to be on view at the "Rug Fair" in San Francisco during the Sixth International Conference on Oriental Carpets. Courtesy of Maqam Gallery, New York

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9'6" x 11'5"
2.90m x 3.48m

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The carpets featured here are recent works of Woven Legends®, the leading producer and distributor in the world today of naturally dyed, handmade European and Oriental carpets and kilims. In reviving the nearly lost art of dyeing, Woven Legends' Azeri® and Macedonian carpet productions highlight the preeminent role of color in the art of the handmade rug.

Azeri carpets are woven in small rural workshops in mountainous eastern Turkey, and suggest the range of colors available when natural dyes and handspun yarns are used creatively. Their beauty is evidence of the weavers' freedom to play with color, decorate open ground and even shift major elements of the design. This reveals the highly experimental side of the art and draws deeply on local folk traditions, breathing new life into old forms.

AZERI®

7'4" x 8'

2.20m x 2.40m

The raw power of this carpet's whimsical design is given depth by a strong but pleasing *abrash*, a term referring to its varying coloration.

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WOVEN LEGENDS

The dealers listed here take great pride in offering their clients the opportunity to acquire these highly decorative and collectable carpets, and to assist in their placement in corporate and residential environments.

AZERI

10'2" x 13'9"

3.05m x 4.13m

This carpet compares favorably to the antique carpets referred to as Serapi and Bakshaish, which were woven primarily by Turkic artisans in northwest Persia in the late 19th century.

Dealers in the West

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Woven Legends' exclusively designed Macedonian carpets are woven in southern Yugoslavia, where weaving has existed as a traditional folk art for centuries. Drawing inspiration from the Arts and Crafts movement and using Bessarabian, Axminster, Balkan, and Savonnerie designs, Woven Legends' staff of designers and natural dye experts cooperate with the weavers to create new styles of decoration within a European weaving tradition.

A century ago William Morris articulated the need not only "to give people pleasure in the things they must perforce use, (but) ...to give people pleasure in the things they must perforce make." Woven Legends has taken this task to heart, and in an age when carpet weaving is too often performed according to a program, sacrificing spontaneity for continuity, Azeri and Macedonian carpets delight the eye and challenge the notion that inspired art belongs to another era.

AZERI®

6'3" x 6'7"

1.90m x 2.01m

The abstract beauty of this carpet and its uniqu design describe a truth about Woven Legends' productions in general: Each weaving is a statement of its own , creating its own surprise No two weavings are exactly alike.

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continued from D1

The Sacramento retailer, Mansour Yaghoubian, who recently set his German-trained restorer to the task of repairing some carpets in the California State Capitol, concurs that the buyer wants more knowledge. Established for over a decade in this rapidly growing region, he says, "Many people stayed away from Oriental rugs because they were confused by all the different kinds and did not have confidence in getting accurate answers to their questions about quality, materials and origin."

Increasingly, Oriental and decorative rugs are gaining the attention of the media. International magazines and local newspapers print articles on topics in this area. A steady rise in the number of record auction prices has captured the attention of writers whose themes usually focus on French Impressionist paintings and world-class decorative arts. So, when a magnificent, geometric Kazak from the Caucasus was bought for $286,000 by a leading German dealer, Eberhart Herrmann, people who notice these things started to take a little more notice of what is going on in this market. Not that record prices are all that scarce. In the same sale in New York, two rare, antique, Central Asian animal trappings sold for $115,500 and $148,500. These weavings were used by Turkoman nomads to decorate their horses and tents during ceremonies such as weddings. Antique textiles, a prime area for collectors, are also beginning to fetch deservedly substantial prices for rare examples. A silk, tapestry-woven textile showing figures in a Persian landscape and dated in the catalogue of another New York auction house to around 1600, sold to a private collector for $440,000.

Native American textiles have enjoyed similar enthusiastic bidding from collectors. A beautiful Navajo man's wearing blanket made $522,500 in New York late last year. At its best, this material is simple and majestic, with a spiritual quality as profound as that found in the people themselves. Jack Silverman collects Navajo and Pueblo textiles. He also collects old motorcycles and lives in Santa Fe. His passion for this art has led him to create a series of limited edition serigraphs, each hand drawn on heavy Arches paper. When framed, their graphics are bold and the texture, so important in the actual artifact, is believably portrayed by subtle 'folds' in the blankets. The image comes to life.

While record prices are convenient journalistic hooks to attract the attention of a statistics-minded public, they are indications that more people are aware of these tactile objects and that the best quality usually brings a top price in the marketplace.

Confident that the American buyer is becoming more sophisticated, the long-established firm of Abraham Moheban & Son has opened a new showroom in the midst of Manhattan's smart Fifty-Seventh Street art galleries. Rom Moheban believes that designers are becoming more aware of the decorative possibilities of antique rugs and that they find them useful tools. He maintains that this is a growing market in America which will likely emulate the traditions in Europe where carpets and tapestries have been used and valued for centuries.

It is this European style that prompted Royden Maloumian to arrange a licensing agreement with the Palace of Versailles for reproducing some of their best French Savonnerie and Aubusson carpet designs. His company, Tianjin-Philadelphia, is at the forefront of this innovative merchandising concept that reproduces carpet designs from noted historic houses and museums. Mr. Maloumian has also begun producing a small collection of rug designs exclusively styled by the 'King of Chintz", New York decorator Mario Buatta. Their lifetime

continued on D8

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English Carpet, c.1900, 11.3 feet x 16.10 feet.

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continued from D6

warranty on all carpets has been enthusiastically received by consumers.

Couristan, one of the largest manufacturers of Oriental-design, machine made rugs offers a thirty-year warranty on their Taj Mahal floral line. This attractive rug has an all wool pile and is available in three colorations. Another unusual product from Couristan is a hand hooked, embossed wool rug known as "Jasmine". This line comes in two designs and three colors.

It wasn't all that long ago that the word Oriental carpet conjured up images of staid designs and somber palettes. Nostalgic notions of rugs "that Grandmother had but are rolled up in the attic because they don't match our decor" caused many of us to give up on using these elegant, exotic rugs. We were convinced that there was no place in our contemporary rooms for "traditional" designs. Yet, interior designers, whose business it is to select those furnishings for their clients that will make the best of rooms, are returning to the new style of Oriental rugs as invaluable design tools.

Mike Mitchell at Feizy, in Dallas, says that there was a preconceived idea that Oriental rugs didn't really work in contemporary design. "Now they are coming into the showrooms and seeing things they never saw before, because the manufacturers were simply not producing them." That old perception seems to have disappeared for anyone who has investigated the variety of styles and colors available today. This diversity has prompted designer and consumer alike to reconsider using Oriental and decorative carpets. As knowledge about these products increases, buyers are less intimidated about asking important questions of their suppliers and retailers. Good dealers will provide a prospective customer with reliable information.

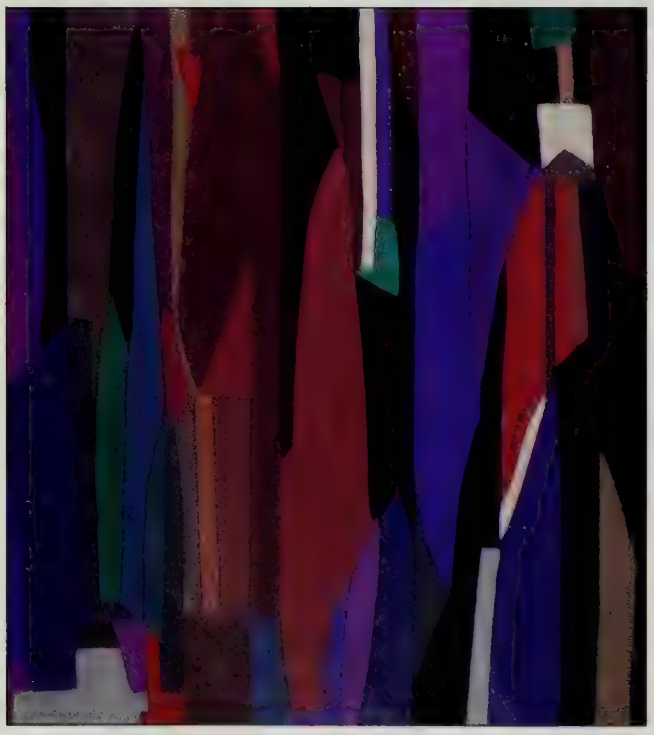
The quantum leap in public awareness and appreciation of handmade carpets has spawned some highly creative designs by manufacturers who are among the bright stars in the future of this fascinating industry. One of the most energetic of these young thinkers is George Jevremovic of Woven Legends. Over the past five years he has been dedicated to the concept of reviving old weaving traditions in remote Turkish villages.

With a commitment bordering on a missionary's zeal, Mr. Jevremovic has organized hundreds of weavers, many as cottage industries, to produce his Azeri line of carpets. He is intent on raising the level of carpet craft to that of art. His merchandising emphasises the retailer and showroom as accessible sources of his strikingly handsome carpets. The Macedonian line focuses more on the European style and is woven in southern Yugoslavia.

Indigenous village and tribal designs are the inspirations for Azeri rugs. Bold geometrics and stylized florals are daringly eccentric; the freedom for interpretation given to the individual weaver-artist is ever evident. And color is everywhere in Woven Legend's carpets. When one examines the characteristics of esthetics and durability among collectible, antique rugs, these features are found in abundance in the Azeri and Macedonia lines—except for age (they are new) and price (they retail for around $7,500 for a 9 x 12 foot carpet).

The demand for higher quality rugs seems to be rather buoyant as buyers become a bit older and more secure. It is this upper end of the market that drives the considerable talents of Stephanie Odegard of Odegard-Roesner. She has created an enticing variety of Tibetan rugs. As consumer awareness has grown for modern, handwoven carpets, there is special interest in the technical and esthetic aspects of these unique Tibetan products, which are mostly

continued on D10



Shown above is a 3 X 4 foot sample of a wool, professionally hand-crafted, large floor carpet. Retail price for a 9.6 X 12 foot size is $14,000. The sample can also be used as a striking wall hanging.

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MILLIKEN

continued from D10

as the Classical Revival Period. This was the zenith of latter-day production in Iran. "These are the heart of Persian carpet art," he says. Kashan, Tabriz, Heriz, Kerman, Sultanabad, Meshed–all familiar names in a list of rugs that are now in very short supply due to the embargo against importing products of Iran into the United States.

Innovative designers are not exclusive to the hand made industry by any means. Barbara Zinkel continues her stunning, all wool exercises in pure color and texture. The hand crafted, tufted product is made-to-order and has been extensively used in contemporary homes and offices. Ms. Zinkel prefers to produce about one design a year and they are typically a coloristic tour-de-force with deep, engaging dyes and rhythmic, layered designs. Designers have also discovered that small rugs of this new design work well as wall hangings. "They brighten the room and are acoustically absorbing," she says. "Wouldn't an entire wall of this be spectacular?"

New design talent in the industry, increasingly sophisticated buyers, and more efficient merchandising by the manufacturers all bode well according to Larry Feldman, owner of The Rug Warehouse, a New York retail resource for reasonably priced antique rugs which has moved to an expanded showroom. The buying profile of his customers may reflect a more pervasive trend. Those who purchased inexpensive dhurries and low-end modern rugs five years ago are returning to buy higher quality, new, hand made carpets and antique pieces. "These older decorative carpets, such as Serapis and Tabriz, are no longer just someone else's used rug."

If knowledge is power, then a seemingly inexhaustible supply of it will be available in San Francisco in November. From the 17th to the 20th, the Sixth International Conference on Oriental Carpets will be held at the Marriott Hotel. Held every two or three years in world centers such as Munich, London, Vienna and Washington, D.C., this event is a highlight in the exotic and sometimes contentious world of information and scholarship.

Sponsored jointly by the Bay Area Rug Society and The Fine Arts Museums of San Francisco, the lectures, all eighty-three of them, will delve into the sweeping theories and the minutiae of history, design and cultural context of Oriental rugs, kilims and textiles. For the non-specialist, there are numerous dealer exhibitions, including a lively "Rug Fair", and seminars on topics of "How to Collect" and "Using Oriental Carpets in Interior Design."

The core of the Conference exhibitions will be three highly important displays at the M.H. de Young Memorial Museum in Golden Gate Park: "The Oriental Carpet Collection of Caroline and H. McCoy Jones"; "Turkish Pile Carpets—The Christopher Alexander Collection" and "Anatolian Kilims: An Ancient Art." The Herbst Pavilion at Fort Mason Center will host "Carpets from Pacific Collections," "Central Asian Rugs from the Dudin Collection in Leningrad," "Fragments of an Ancient Puzzle," and a charming exhibit of the Stella and Frederick Krieger Collection: "Oriental Rug Motifs in Beaded Purses."

All you ever wanted to know...

Armed with newly gained knowledge about antique rugs and textiles and with a sincere interest in acquiring examples of this disappearing art, collectors can enter this field and gain much personal satisfaction from the artifacts as well as from meeting other collectors who share the passion. Many will be content to display their trophies solely for decorative purposes. Some, with the taste, knowledge, finances and guidance from reputable dealers throughout the world may eventually build world-class collections worthy of any museum.

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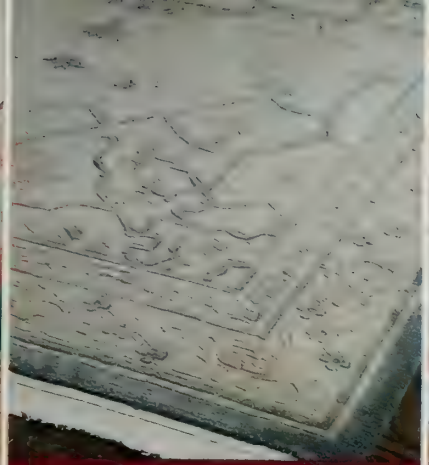
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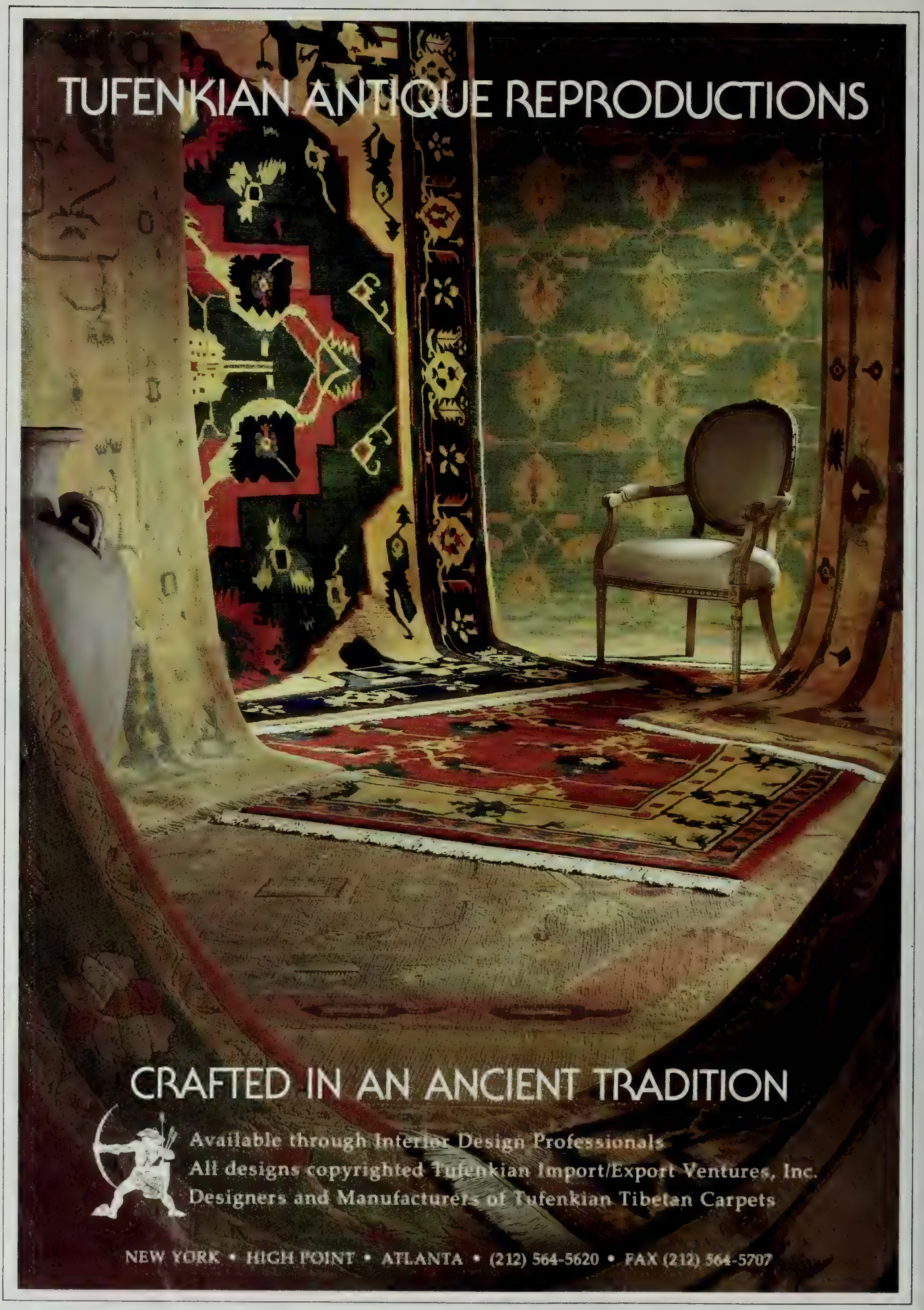

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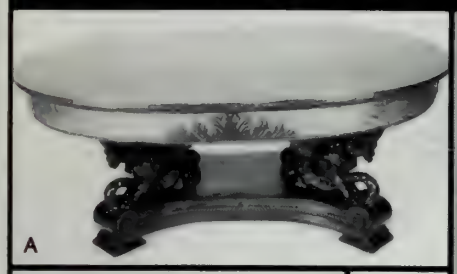

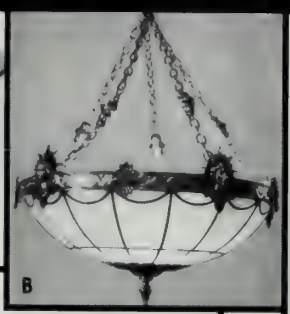

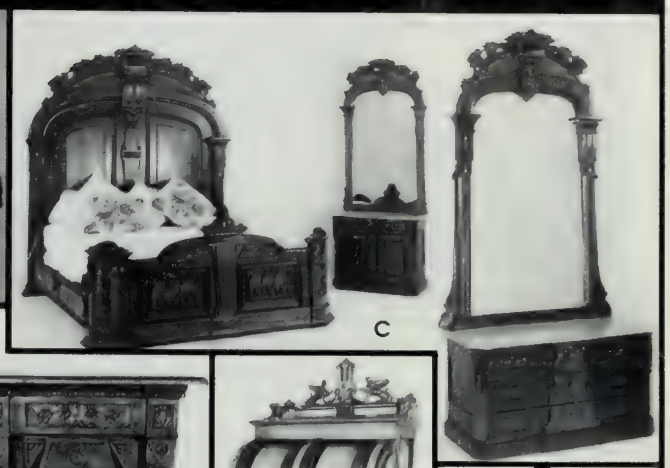

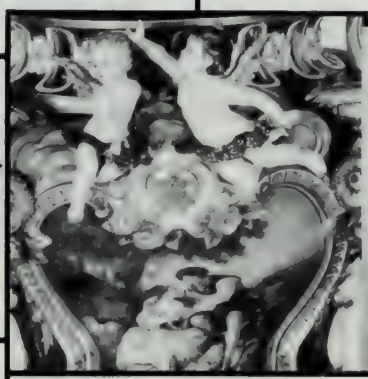

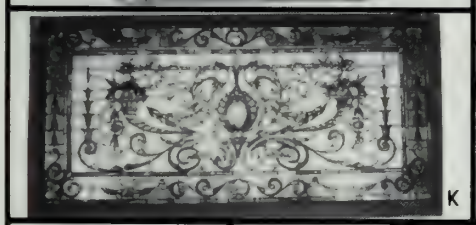

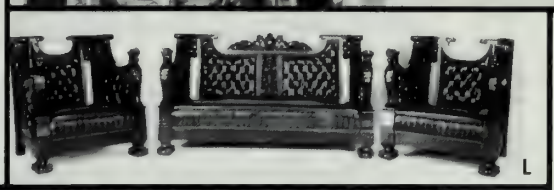

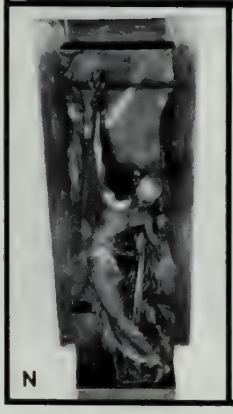

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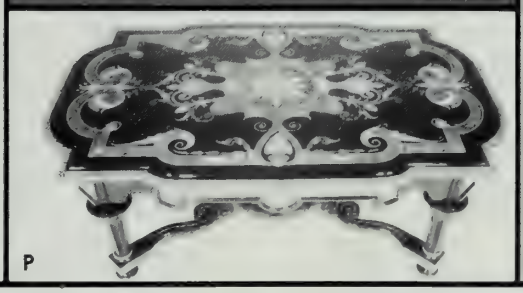

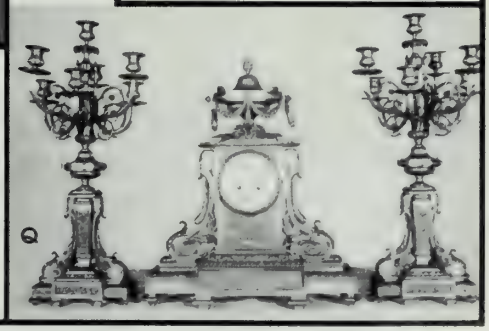

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AD AT THE SMITHSONIAN

A Spirited Lecture Series with the Nation's Leading Designers

By Jeffrey Simpson

ARCHITECTURAL DIGEST was honored to be invited to present a series of six evening programs on aspects of interior design at the Smithsonian Institution in Washington, D.C., last April and May for the institution's Resident Associate Program under director Janet Solinger.

The series, "Architectural Digest at The Smithsonian," presented twenty-seven of the nation's most celebrated interior designers speaking on panels that addressed a variety of topics. At the opening session, the keynote address by Editor-in-Chief Paige Rense was followed by talks on Washington style by Mark Hampton, who is currently redoing the private quarters of the White House and Camp David; by Arnold Scaasi, the fashion designer to presidents' wives from Mrs. Eisenhower to Mrs. Bush; and by *Architectural Digest* contributing writer Susan Mary Alsop. The next four sessions dealt with the essential elements of interior design: "How to Choose a Designer"; "Designers' Favorite Showrooms and Sources"; "Creative Use of Antiques and Reproductions"; and "Starting a Career in Design." The final session was "Celebrity Night," at which designers talked about some of their most exciting—and maddening—clients.

"Before 1970, designers were too often regarded as little more than tradespeople," Paige Rense said at the outset. "The idea of having an interior designer was generally considered something for the very wealthy. Following the social changes of the late 1960s, all that changed. People began to see that interior designers could create a lifestyle beyond what they themselves could envision—whether that lifestyle was glamorous or casual, elegant or quirky. Great individuality emerged, and designers

Opening Session

PHOTOGRAPHY TERRY ASHE

Janet Solinger is director of the Resident Associate Program at the Smithsonian Institution.

New Yorker Mark Hampton, the first of 27 designers who spoke, discussed Washington style.

Session Two: How to Choose a Designer

Thomas Britt of New York stressed the "electricity" needed between client and designer.

"Court each other, and look for a common taste level," said New York-based Robert Metzger.

"A professional will save grief and money," Los Angeles-based Sally Sirkin Lewis said.

"Patience may be a virtue, but indecision is not," remarked Michael de Santis of New York.

continued on page 150

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A Spirited Lecture Series with the Nation's Leading Designers
continued from page 146

Session Three: Designers' Favorite Showrooms and Sources

Editor-in-Chief Paige Rense provided opening comments and introductions for each session.

"Craftspeople are a burgeoning cottage industry," said Steve Chase of southern California.

"Both designer and client should be open to new ideas," observed Jay Spectre of New York.

Los Angeles-based Mimi London offered ideas from a showroom owner's viewpoint.

Toward the end of the evening, panelists answered audience questions ranging from who is permitted to peruse design showrooms to shipping and customs difficulties.

became the translators of those impulses to the home.

"America discovered decorators in the seventies; it embraced them in the eighties; and in the nineties people are going to work with their decorators in partnership. Decorators are now a fact of life."

She added: "In the nineties it is time for a new perspective. While home is part of our lives, it is *only* part of our lives. Now is the time to bring spiritual values to the home. We've heard a lot about style—and it's important—but let's hear about substance."

The panel for the second session, "How to Choose a Designer," was composed of Thomas Britt, Michael de Santis and Robert Metzger of New York, and Sally Sirkin Lewis of Los Angeles. The twin themes of these talks were the necessity of what Tom Britt called an "electricity of rapport" between client and designer, and the importance of a high degree of professionalism on the designer's part. The advice to prospective clients for finding a designer included scouting work in design magazines, looking for appealing rooms in decorator show houses, and talking to friends who have used designers.

Most of the designers said that they preferred the first meeting with a client to be in their studios so the client could sense that, as Robert Metzger put it, "this is going to be a business contract and not some amusing

"The designer's most important resource is the client," noted New Yorker Renny Saltzman.

continued on page 154

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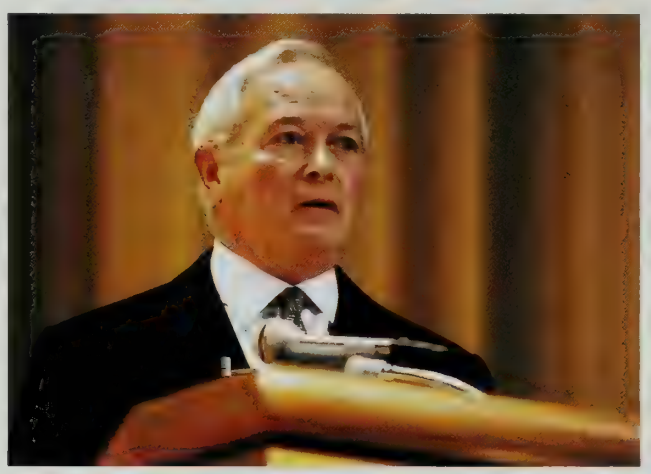
A Spirited Lecture Series with the Nation's Leading Designers
continued from page 150

Session Four: Creative Use of Antiques and Reproductions



"I like to use antiques as furniture to live with," said Anthony Hail of San Francisco. "I prefer to fill a room with beautiful pieces."

Rose Tarlow, who is based in Los Angeles, is a strong advocate of quality reproductions.

"Thoughtful editing is what makes antiques special," pointed out William Hodgins of Boston.

folly." Sally Sirkin Lewis emphasized that establishing a budget with an extension *not* to be exceeded was essential for good client/designer relations. Michael de Santis counseled that later in the job a client should be patient about installation. "A whole room doesn't come together at once, and if a client sees only a few pieces together in it—without the rest of the furniture, accessories and even flowers—he's likely to be disappointed."

In session three, "Designers' Favorite Showrooms and Sources," California designers Steve Chase and Mimi London were paired with New York designers Renny Saltzman and Jay Spectre. Citing a variety of sources, ranging from the furniture and fabric showrooms of New York's D & D Building to workshops found in Third World jungles, the designers stressed the creativity that sources both demanded from and provoked in the designers.

Speaking as a showroom owner, Mimi London said that she invents and develops products with artists for use six months or a year ahead. While they are being developed she experiments to see how they can be used, in practical as well as aesthetic terms. Of Japanese fabrics inspired by the kind of work Yamamoto and Issey Miyake do, she said, "I brought back some big pieces and started putting them on furniture in my own house. I sewed slipcovers myself to see how the fabric would handle. I did my homework: Would it hold up if a dog jumped on the fabric? Would it stay clean? Could it be washed? Would it fade? The fabrics are expensive and crazy and unusual. You have to find out what they can and cannot do."

Renny Saltzman and Steve Chase both commented on the revival of crafts going on in the United States now as a source for designers. Chase named craftsmen such as Randy Yost in Houston, who does wood floors with inlays of marble and granite; Evans & Brown in San Francisco,

"I like to put in well-worn pieces so a room looks mellow," said Washington, D.C.-based Anthony P. Browne. "But not to hoodwink people."

continued on page 158

It's so beautiful we're afraid some people will miss the point.

What kind of impression should a ball point make? The new Parker Duofold Ball Point Pen pictured below unquestionably makes a rather beautiful one. Indeed, no expense has been spared to make it so.

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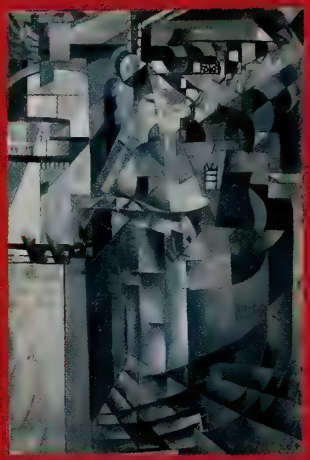
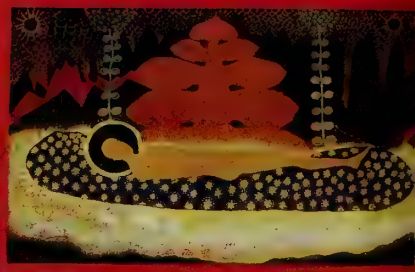

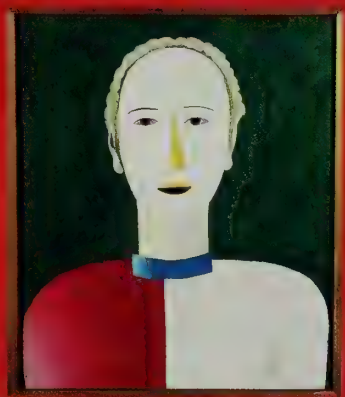

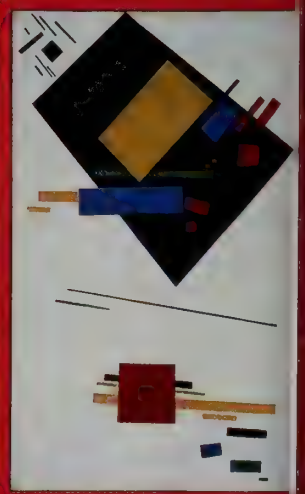

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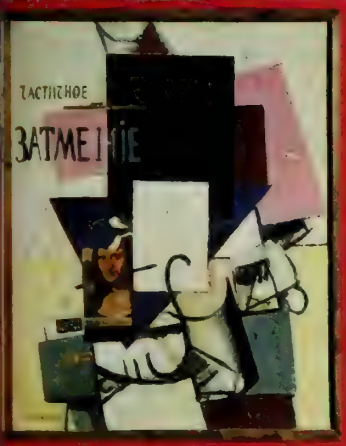

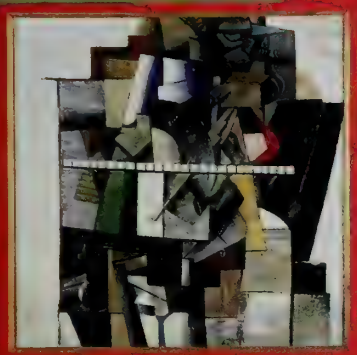

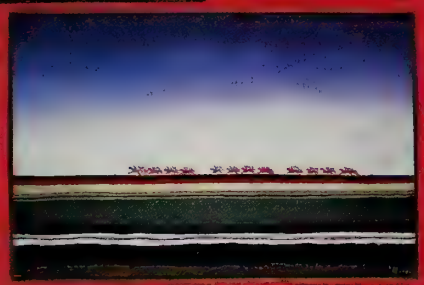

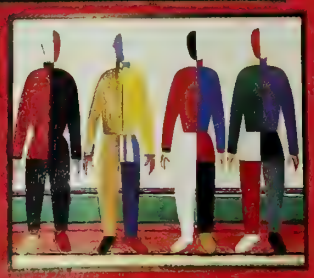

The Artist Who Came In From The Cold.

Kazimir Malevich was a revolutionary Russian artist and one of the greatest creative innovators of modern times. He believed that art should infiltrate every area of society, and he became a leader of the artistic revolution that swept Europe early this century.

Malevich originated the abstract theory of "suprematism": an art form using images which did not come from nature but which were beautiful in themselves. For decades his paintings remained hidden away in Russia. Today President Mikhail Gorbachev endorses Malevich as "one of the most original spokesmen of the entire Russian avant-garde".

His life's work, now on view at the National Gallery in Washington, follows the progress of a passionate individualist in an era of social and political turmoil. The simple peasant portraits of his youth are a quiet prelude to the revolutionary "suprematist" experiments which shook the art world. While his later work shows Malevich returning with undiminished energy to more figurative forms.

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A Spirited Lecture Series with the Nation's Leading Designers
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Session Five: Starting a Career in Design

New Yorkers Richard Gillette, left, and Stephen Shadley were artists before becoming designers.

The panelists for the fifth session included veterans as well as newcomers to the design field, who discussed their backgrounds and personal experiences in detail.

"Working with show houses is a great way to start," said New York-based Mary Meehan.

"To function with the hand and the eye is essential," said Carleton Varney of New York.

According to Chicagoan Bruce Gregga, "Most things in this world are word of mouth."

"Knowledge gives authority to your talent," asserted New York-based Juan Pablo Molyneux.

who do murals and trompe l'oeil; and Jim Gangwer Associates in Los Angeles, who make etched glass and *pâte de verre*. "For a number of years I have been using handmade ceramic pieces as well as glass and stone and wood," Chase noted, "and I find that these interesting character pieces impart far more to a project than commercially made accessories. The cost of an antique toy from Challiss House in San Francisco or from Doodlet's in Santa Fe, or a handmade pot from Ron Dier in upstate New York, or perhaps a glass piece from Kurland/Summers in Los Angeles, will bring a wonderful personal style to a room that a comparably priced piece of commercial crystal would never give."

As for unexpected sources, Renny Saltzman said that he gets as much inspiration from a visit to the Frank Lloyd Wright or Wrightsman rooms at New York's Metropolitan Museum, or the period furniture rooms at the Brooklyn Museum, as he does from a visit to the showrooms. Jay Spectre said, "I have been lucky enough to establish a network of sources around the world. I have furniture made in the Philippines, metal lamps and accessories done in India, rugs woven in Belgium, furniture manufactured in New York, North Carolina, Michigan and Tennessee. I feel it is incumbent upon the designer that he know

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Session Six: Celebrity Night

such sources exist." Spectre particularly mentioned the furniture market in North Carolina. "I used to look at High Point with the jaded eye of a snob before I first went there four years ago. In fact, this is a world market. It is more exciting than the Milan Fair. For two weeks twice a year, High Point is one of the most exciting and creative places in the world."

With the fourth session, "Creative Use of Antiques and Reproductions," one question, of course, was whether to use reproductions at all. The panel was composed of Anthony P. Browne from England (by way of Washington, D.C., where he has been established for ten years), Anthony Hail of San Francisco, William Hodgins of Boston and Rose Tarlow of Los Angeles. "The mere thought of newlyweds saving up for a dining room set horrifies me, because I am quite sure that when they get it home it will not be worth half of what they paid for it," said Browne. "Whereas even the most modest antique table and chairs keep going up in value."

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Richard and Mollie Mulligan related stories about the celebrity clients who frequent their folk-art shop on Melrose Avenue in Los Angeles.

Val Arnold of Beverly Hills has worked with Dinah Shore, and Anne Bancroft and Mel Brooks.

Cher is "the model of what a celebrity client should be," said Ron Wilson of Beverly Hills.

"If the price of creativity is for me to make a few mistakes along the way, that's fine with them," said southern California-based Jarrett Hedborg, referring to his celebrity clientele.

Following the final session, a festive closing-night reception was held in the rotunda of the Smithsonian's Arts and Industries Building.

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career started more than thirty-five years ago, Anthony Hail explained, "I wanted to make it plain that I thought a whole roomful of antiques could be comfortable and beautiful at the same time." He also was clear about his use of reproductions, saying, "They have come into play because we just can't find a whole houseful of antiques that people can afford these days." William Hodgins, quoting author Rosamunde Pilcher, said that his goal with antiques was to make them look "easy and well" in a room. He also observed that antiques can be "the most marvelous sculpture, and with luck they are used."

Rose Tarlow, antiques dealer and designer of furniture in period styles, has three rules for herself with regard to buying antiques: only choose pieces that are "of their period and of excellent quality"; only find pieces that "have something wonderfully different about them"; and "only purchase things I really like." Finding it increasingly difficult over the years to keep to her standards, Tarlow began to create her own interpretations of the styles she liked. "In the past, out of every antique shipment I bought there were always two or three really standout pieces that made everything else in the shop sing. I thought, Why not fill a whole shop with these exciting key pieces? I wouldn't have to scour the globe; I could create them in my head with the help of excellent craftsmen of the past and present." Tarlow ended with a piece of advice: "When you choose a piece of furniture, new or old, be sure you like it. It's like picking a friend—someone you want around for a long, long time."

"Starting a Career in Design," the fifth session, presented designers whose careers have just taken off—partners Richard Gillette and Stephen Shadley, and Mary Meehan—and veterans Bruce Gregga, Carleton Varney and Juan Pablo Molyneux.

Richard Gillette and Stephen Shadley were both painters and set designers before entering the interior design field. "Unlike many designers starting out on their own, neither of us had ever worked for any other designer," said Gillette. "Therefore, we didn't come out of an office with a full range of services that we could take with us on our Rolodexes. Every six months we find that we reach a new plateau with another service—electricians, plumbers, etc.—in place. We try to make it all more efficient. We have kept things small, however—very small. We are our only full-time employees." This sense of growing with their business has meant that they "don't have a formula," Gillette added. "Our interest in surfaces and color has carried over a bit, and of course we carry ideas from job to job, but basically these are ways to *grow*. We learn a whole new vocabulary with each client."

Bruce Gregga, speaking from his experience over a career of two decades, agreed that, although he would recommend a fine design school whenever possible, "the essential training comes on the job."

Mary Meehan became a professional decorator only four years ago, when the work she did in a Southampton, New York, show house was seen by people who commissioned her to design for them. Although she feels that there's never "a convincing reason *not* to be educated for the field you want to go into," one incidental advantage of learning on the job may be that "you don't become trapped by a black-and-white viewpoint, a sense that there's only one way to do things." She pointed out that "interior designers have traditionally done most of their business at the very top of the economic ladder," but explained that this is changing. "In recent years we've seen a great deal more interest in design, as well as more sophisticated taste, throughout the country. More than ever, the home is seen as a refuge, a place to which people are willing to devote time, imagination and money. I think that in the near future you're going to see decorators trying to reach this new market, which may not offer them the lucrative individual jobs they're used to, but which will offer them opportunities—through licensing their designs, writing books and even making videos—to respond to this broader demand for their talents."

The series presented twenty-seven celebrated interior designers.

In contrast to the preceding speakers, Juan Pablo Molyneux asserted that a formal education in architecture and art history is the best preparation for a career in design. "I am what I studied," he said. "I feel that classical architecture's combination of dignity, repose and elegance continues to have relevance to today's design problems and issues." In particular, he said, "one can learn from classicism not only lessons about the major architectural questions of the design and placement of walls, doors and windows but lessons in interior treatments, furniture and artworks. We must know the rules even if we want to break them."

With a career of nearly thirty years behind him, Carleton Varney offered specific advice, saying that in the design school he established he asks his students to do a drawing of the first room they remember. This exercise, he says, shows the beginning of the person's taste. "It is important for a decorator to be aware of the basic elements of his or her own taste, and it is essential to recognize the basic taste level of a client."

The last evening of the series was "Celebrity Night." Interior designers Val Arnold, Jarrett Hedborg and Ron Wilson spoke about their celebrity clients, and Richard and Mollie Mulligan talked about their Los Angeles shop in which they sell folk art and

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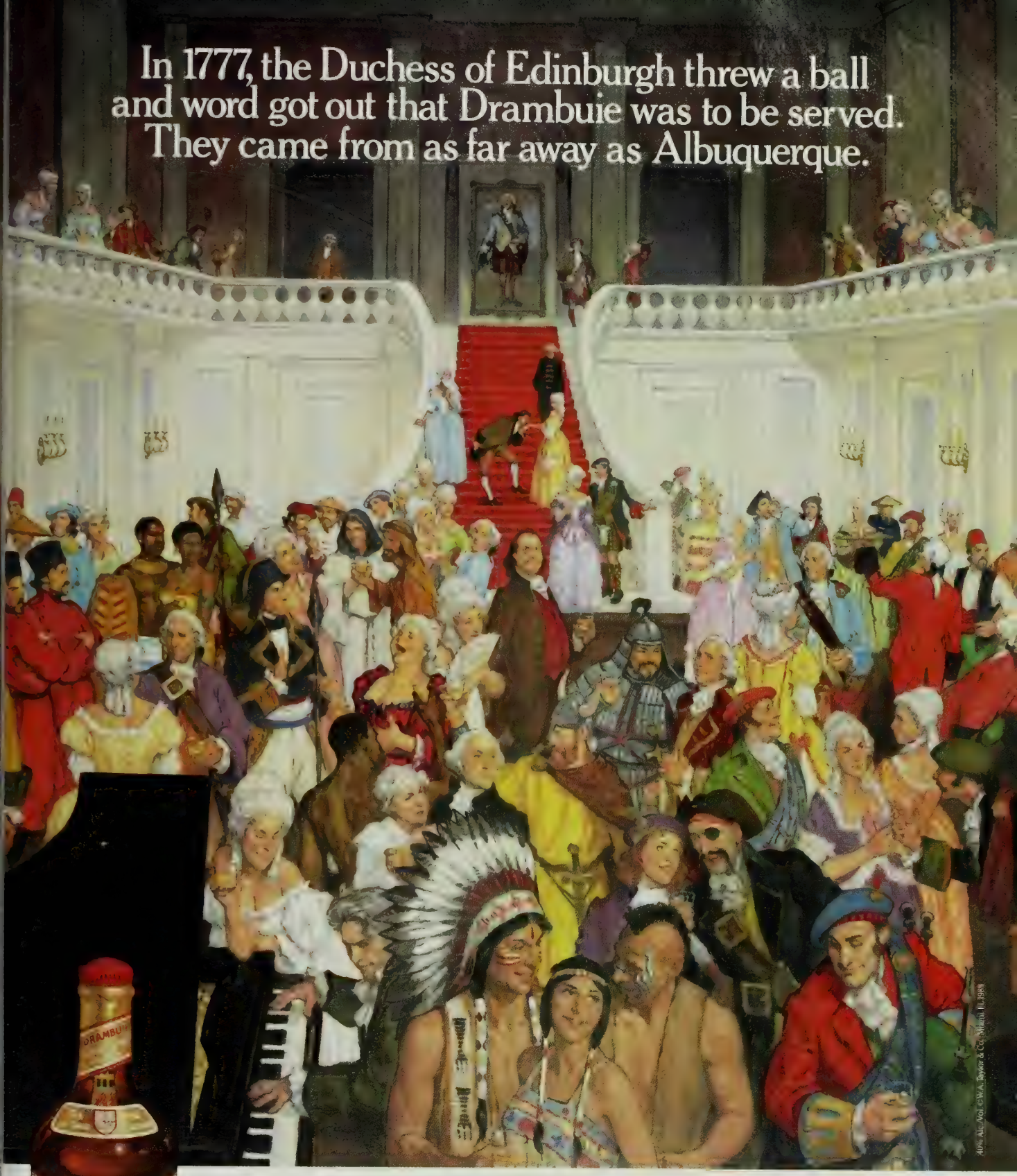
In 1777, the Duchess of Edinburgh threw a ball and word got out that Drambuie was to be served. They came from as far away as Albuquerque.



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make furniture for a celebrity clientele. Val Arnold's long professional relationship with Dinah Shore began by his designing a kitchen for her to use in a television advertisement; many years and numerous projects later, he met Anne Bancroft and Mel Brooks through her. Jarrett Hedborg described working with clients Jack Nicholson, Bette Midler, Jeff Bridges and Anjelica Huston, saying, "In some ways I see myself as Nick Carraway in *The Great Gatsby*, getting to see what makes powerful people tick." Ron Wilson talked about his work with Kenny Rogers, Michael Landon and—over sixteen years and more than a dozen projects—Cher. "Working with celebrities and working with successful but relatively unknown clients are only subtly different," he said. "Understanding my client is as important as knowing how to decorate."

Richard and Mollie Mulligan had high tales of celebrity clients in their shop, which Don Johnson calls his "candy store." Among the memories they related were of Dudley Moore buying teddy bears; Harrison Ford, Jane Fonda and Barbra Streisand finding fish decoys; and Bruce Dern coming every Thursday to buy another miniature house.

The conclusion of "Celebrity Night" was also the conclusion of the lecture series. Stating her hope that the program would help people make the most of interior design in their own lives, Paige Rense said, "Many people are afraid to express their own tastes. They are afraid they will be rejected. I have never heard anybody say, 'I have bad taste,' any more than I have ever heard anybody say, 'I have no sense of humor.' Everyone seems to be afraid of being judged. Now we must develop confidence in ourselves. Rather than creating for show, we must begin to create for ourselves. We must be sure that we are starting from the inside out, and that it is our own personal 'material culture'—as they call the artifacts of daily life in the Smithsonian galleries—that we are expressing."□

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ways and windows. The exterior stucco finish has been brought into the entrance hall, and the living room has been glazed with a sienna-hued *faux*-stucco finish. That these weighty elements are reassuring rather than overbearing is a tribute to Turner and Minton's unerring calculation of the appropriate scale and proportion.

While the interior is distinguished by quattrocento clarity and an almost cloisterlike serenity, there are also some audacious strokes. "It took me a long time to tell my mother I have a black bedroom," Nelda Mills says of the satiny black walls there and in the adjacent small library. Ebony frames all of the windows and exterior doors, carrying a crisp, unfussy note of line and detail throughout the house.

In furnishing the space, Minton exercised restraint, emphasizing a few salient pieces—predominantly country French antiques and Minton-Corley's own line of hammered iron, stone- and glass-topped tables. Pattern is used sparingly, confined to such floral accents as Belgian tapestry pillows and the touch of chintz in the master bedroom suite; elsewhere Minton relied on his gift for textural contrasts to enliven the largely monochrome surfaces. The result is an interior that is both familiar and erudite, livable and elegant.

"There's a Palladian feel to the house, but the antiques are from various cultures," says Minton. ABOVE: Antique French tables bracket the Venetian headboard in the master bedroom. Cowtan & Tout chintz. BELOW: A Louis XV–style mirror, complemented by a Louis XVI–style chair, hangs above the iron fireplace in the library. The cane-back chair is Régence; tufted chair is covered with English linen.

The Mills house sits comfortably with its half-century-older neighbors, and is certainly more of a piece with twenties eclecticism than with eighties Postmodernism. And it meets preservationist Nelda Mills's foremost criterion: "The house has never seemed new to me," she says. Perhaps most surprising is Minton's summary, considering how effectively he has assisted his collaborators in fulfilling their expectations. "Of all the houses I have done," he says, "I think this is the most representative of my own taste." □

Classical Grace in Palm Beach

Embellishing a Small-Scale Apartment with Period Details

INTERIOR DESIGN BY WILLIAM HODGINS, ASID TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY ANTOINE BOOTZ

THE FABERGÉ Easter egg that is Palm Beach—a sandspit embellished with buildings and a way of life of perfect artifice—permits interiors of fantasy and perfection that would never be possible anywhere else.

Practicality is not a concept that counts for much in Palm Beach; elegance, on the other hand, counts for a great deal. So when designer William Hodgins describes the apartment he created for a Boston couple in the Breakers condominium as "elegant and quite simple," we know, in the verbal protocol of Palm Beach, he doesn't simply mean simple.

What he does mean is that the apartment's distinguishing characteristic is its uniformly pristine decoration in every shade of white, from ecru to ivory, from eggshell to bone. "This is an expression of how they want their house to be," he says. "I almost wouldn't dare make anybody's apartment as white as this."

William Hodgins and the couple have a professional relationship going back more than fifteen years. "Working on an apartment for them was one of my first jobs when I moved to Boston," the designer recalls. "I had just started out on my own, I had virtually no clients, and I was referred by somebody else to work on one of their bedrooms because the job was too small for him." Hodgins has since designed several residences for the couple in Boston, Cape Cod and Maine, as well as a house in Palm Beach.

For Hodgins and his clients, the Breakers apartment (so called because it is part of a new condominium complex attached to Palm Beach's grande dame hotel of the same name) represents the distillation of years of knowledge of one another's taste. Throughout are antiques, paintings and furniture acquired over the decades for much bigger houses. "The Palm Beach house they owned before

"It is divinely airy," says William Hodgins of the Palm Beach apartment he designed for a Boston couple for whom he has decorated five other residences. OPPOSITE: In the living area, an Henri Martin oil, *Promenade on the Bridge*, is displayed over a Louis XV mantel from Danny Alessandro. Crystal wall lights and 19th-century bouillotte lamp, right, are from Nesle. Scalamandré damask covers fauteuil at right. Carpet from Stark. BELOW: A Bernard Gantner landscape is highlighted in the library. Clarence House upholstery; Rosecore sisal carpet.

"The spaces are meant to flow gently yet seem separate," says Hodgins of the living and dining areas. At left is an oil by Boudin; a Jean Dufy work is reflected in mirror. Neoclassical figural candlestands are mounted on pedestal cabinets after Syrie Maugham. Hodgins designed the dining table. Below the Nesle wall light is a Chrystian Aubusson candlestick lamp.

The apartment's distinguishing characteristic is its pristine decoration.

had thirty-six rooms," says Hodgins. "They moved here to make life easier, because now they want to travel and do other things."

"We first had a winter house in Jamaica," the wife says, "but it became too hard for my husband to travel back and forth to Boston from there. We came to Palm Beach because we thought it would be more convenient, but then we bought a big house with grounds that stretched from the ocean to Lake Worth. Finally we came here, where Bill Hodgins had done extensive architectural and design work so that a medium-size apartment in a modern building now has all the character, moldings and other details of those older, grander houses."

Both designer and clients fondly chronicle the history of the antiques and furniture they have found together. Of a blue-glazed porcelain bird on a living room table, Hodgins says, "This was the first thing I found for them years ago in Boston. It has the life of a piece of good sculpture; it always looks like it has just landed." In a bedroom, a pair of Directoire chairs supposedly once owned by Brigitte Bardot were found by the wife in Paris. And matching Neoclassical figures holding candles stand on cabinets after Syrie Maugham, just as they did in the front hall of the residents' previous Palm Beach house.

One area where the clients have acted on their own over the years is in assembling a collection of French and American Impressionist paintings. "We started buying serious art about twelve years ago," says the wife, "although what we get is determined strictly by what we like, not what is necessarily fashionable." What they like includes two Renoirs, two Mary Cassatts, an Henri Martin, a Jean Dufy and a Boudin, and the paintings provide almost the only spots of color throughout the snowy rooms.

The owners feel comfortable living with their things, not pointing them out as precious objects. "When we were working on the apartment," the wife remembers, "my husband said he would be happy if he never heard the words *appliqué*—referring to the crystal wall sconces that we'd brought with us and were supplementing with newly found ones—or *cachepot* again."

Now that it is finished, however, the apartment seems just right to both clients. "It's very difficult to achieve elegance on this scale," says William Hodgins, "but I think we've succeeded. The spare use of well-chosen furniture and paintings and the airy space itself create that impression—and the more it is used, the better it will become."□

OPPOSITE: The master bedroom features *faux-marbre* floors painted by Robert Jackson. William Hodgins added such architectural elements as the fluted molding to embellish the apartment's "basic new construction with serene and classic detailing," he explains.

RIGHT: Artist Robert Jackson decorated the powder room walls with a trompe-l'oeil design after the Empire style. A 19th-century Chinese cachepot is set atop the Italian pedestal table.

INSET: Delicate shades of blue define the guest bedroom. At right is a decoupaged lamp. THESE PAGES: In a softly illuminated corner of the master bedroom are a 19th-century desk and chair. Indian folding table is also 19th century. Lace drapery sheers, Scalamandré. Floor lamp, Casella.

Architecture: Robert A. M. Stern

John and Gretchen Berggruen's Bay Area Style House in San Francisco

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY MARY E. NICHOLS

SAN FRANCISCO IS at once the gentlest and the toughest of urban environments: gentle in its exquisite beauty, tough in its ability to withstand even the most insensitive intrusions. Architects who understand the city know that for all its elegance, San Francisco is not prissy, and that the best architecture in the city's fabled residential districts balances strength and sumptuousness, pulling it all together with a kind of spirited, exuberant energy.

Certainly a residence on a hilltop site, which was recently completed by New York architect Robert A. M. Stern for art dealers John and Gretchen Berggruen and their family, is in this splendid San Francisco tradition. It possesses both the city's softness and its self-assurance, its grace and its resilience. Although the project is technically a renovation, Stern and his associates in charge of the project's design, Kristin McMahon and the late Alan Gerber, virtually reconstructed the nineteenth-century house on the site. And with the exception of one large room on the lower level that had been added

"It's one of the oldest houses on one of the highest points in the city," says Robert A. M. Stern of the Bay Area Shingle Style residence that he remodeled for art dealers John and Gretchen Berggruen in San Francisco. PRECEDING PAGES: Stern emphasized the corner entrance by adding a tower with an entrance porch. The bronze sculpture at right, *Hare on Helmut*, is by Barry Flanagan.

ABOVE LEFT: "Based on classical forms, the chimney caps give the house an identifiable presence in the San Francisco skyline," says Stern. BELOW: Balconies enhance the design of the rear façade. "The central windows are crowned above by an arched dormer to relate to Bay Area detailing," adds Stern. The windows provide expansive city views for the second-story master bedroom and the living room, which was relocated to the third story. OPPOSITE: Curved handrails and attached columns accentuate the arched portal to the entrance porch, which features beaded-board walls, a groin-vaulted ceiling and a brick floor. "The porch provides a landing and a change of direction in the entrance sequence," says Stern. Below the oval window is a figure by Nathan Oliveira. Landscaping by Mai K. Arbegast.

in a much earlier renovation by the architect Willis Polk, which was restored, they crafted nearly all of the interior spaces anew.

The house they created is a grand and generous shingled mansion, and it neatly merges aspects of Bay Area architecture with the Shingle Style of the East Coast. It is part of a small enclave of houses that predate the 1906 earthquake—some by nearly half a century—and remain among the city's most prized residences. Stern is an architect who has always prided himself on his scholarship, not to mention his ability to evoke a sense of place, and the assignment was tailor-made for him. "It was critical that the design not disrupt the peace of the rustic, tree-filled lane at the top of the hill, and that it fit into both the neighborhood context and the larger traditions of San Francisco architecture," says Stern.

Yet neither Stern nor the Berggruens wanted to solve this multifaceted problem with a design that would be a slavish copy of something else. John Berggruen, who for years has been San Francisco's preeminent modern-art dealer, has a large, eclectic art collection, as well as a series of collections of whimsical objects, and he insisted that the house be as hospitable to a cutout figure of Mickey Mouse as to a Matisse.

"We went to Bob Stern because he had the best understanding of our needs and the needs of the house," says John Berggruen. "We wanted the house to be livable, easy for entertaining and comfortable for a collection of works of art that aren't so typical. But the old house was difficult, and respecting it while making it work for us was a challenge."

The Berggruens bought the house before they joined forces with Stern. "The house had stood the test of time, but I think all that really meant was that it was still standing up," says John Berggruen. "There was almost nothing inside that we wanted to save." The house that resulted from Stern's collaboration with the Berggruens bears only a passing resemblance to the original one, though it is very much in the old Bay Area tradition. It is essentially a shingled box, with a low hipped roof and a slightly extruded corner tower that serves as an entrance; it is robust, and while it contains numerous simplified classical details, its greatest debt is to the San Francisco architects who worked in shingles at the turn of the century, such as Ernest Coxhead and Willis Polk, who himself lived in the house for a period.

Stern reshaped the entrance sequence to make arrival a more gracious, if rather long, processional, and he topped the house with four splendid copper chimney caps in the form of four-sided miniature temples with flat Ionic columns, one of the wittiest details any piece of his architecture has ever contained. Berggruen was determined to have an outdoor sculpture, and put a Mark di Suvero near the front door as a kind of icon, and added a Joel Shapiro as well.

To one side of the entrance porch, a doorway—framed by an arch and capped by a bull's-eye window—leads to a set of brick stairs. The second-story entrance hall is just beyond the open front door at the top of the stairs. "A straight run of brick stairs cuts across the building to direct visitors to the principal living rooms, which are located farther up, on the third floor," explains Stern.

The site is one of the most remarkable in a city of remarkable building sites: While it is in a tiny quarter that feels less like an urban street than a country lane, its position puts it right on the cusp of downtown. The views point not only toward San Francisco Bay but to the downtown skyline and Nob Hill's towers.

The stunning views generated one of Stern's main priorities, the decision to put the principal living spaces on the upper level and the bedrooms below, at the second-story entrance level. "The real design problem we faced here was how to get people to pass the bedrooms and climb a whole extra flight—especially given that they'd already walked half a flight up from the street," Stern says.

His solution was to create an entrance hall half a flight up from the entrance porch that gives onto a top-lit staircase, pulling the eye up to the third-story space and the light. The stair hall, paneled in lacewood, is thin—almost a slot of space cutting through the heart of the house—and its walls are both bowed slightly, so that it is narrower in the center than at the ends. "It gives it a tremendous sense of dynamism, a sense of squeezing through the house," Stern says. "You are always moving up, not only to the view but to the light."

The stair hall is at right angles to the basic circulation of the house, so

LEFT: From the entrance hall, a lacewood-paneled, skylighted stairway leads up to the main living spaces, on the third floor. "The slightly curved walls alter perspective," says Stern. "And to encourage the climb, the stairs are a bit wider at the bottom." The double-hung interior window looks into the study.

FOLLOWING PAGES: Unadorned windows and French balcony doors offer unobstructed views from the third-story living room. Incorporating the arched dormer window, left, the vaulted ceiling has lighting tracks concealed in the molding. Among the paintings are works by Robert Motherwell, left, and Frank Stella. Sculpture, foreground, includes David Bates's *Bird Dog* and a figure by Manuel Neri, right. Interiors are by Randolph Arczynski.

"You are always moving up, not only to the view but to the light."

ABOVE: With a shallow vaulted ceiling, the third-story dining room is "close to octagonal in plan," says project architect Kristin McMahon, who, along with the late Alan Gerber, assisted Stern on the design. The painting at right is Helen Frankenthaler's *Coalition*.

ABOVE: Lacewood is used in the study to articulate the room's shape and detailing. A high shelf and bookshelves provide places to display antique toys and art objects. Painting behind the desk is by Juan Gris; painting in living room, right, by David Hockney.

ABOVE: High-based columns frame the passageway between the sitting room and the bedroom of the master suite. A "handkerchief"-vaulted ceiling and a wall of French doors to the balcony add a sense of spaciousness to the bedroom. Beyond, the master bath includes a dressing area with window seat. Large painting by Paul Wonner. OPPOSITE: Both San Francisco Bay and the skyline are visible from a terrace that opens from the living room and dining room. Balcony rail and trim are painted dark green. Sculpture is by Beverly Pepper.

that at the top of the stair visitors move either left or right to the main living spaces. The living room is the grandest: Under a vaulted ceiling, opening to spectacular vistas of downtown and Nob Hill, and punctuated by a pair of arched dormer windows Stern inserted into the vault, the soft, off-white room nonetheless maintains a domestic scale. The real challenge there was balancing the expansive setting with the Berggruens' art, given the strength of both: Can you put a Frank Stella against the San Francisco skyline, a David Hockney beside Coit Tower or a Claes Oldenburg sculpture near a backdrop of the Bay Bridge? It all works fine, in large part because of the relative calm of the room itself. The interiors, by San Francisco designer Randolph Arczynski, are comfortable, easy, and make no attempt to upstage the potent views and art.

The same sensibility guided the rest of the public rooms. In the dining room, an early Calder mobile from the 1930s hangs over the antique circular table; a Helen Frankenthaler is on the wall, and the simple double-hung windows are covered only with ordinary pleated draperies, a welcome change from the elaborate tailored window coverings of the last decade. In the small study, as well as the adjacent bar, wood is used for the wall trim and moldings, giving the spaces an added degree of intimacy. The study summarizes John Berggruen's varied tastes: It has works by Matisse, Roy Lichtenstein, Wayne Thiebaud and the photographer Margaret Bourke-White, with an old electric train perched over the doorway to the living room.

Whimsy takes over further in the family room, which Stern describes as "like being in a treehouse." The cathedral ceiling is made of beaded board and exposed joists, and there is a fanciful chandelier sculpture; the room faces the lane, not the view, and its sense is of a kind of luxurious, fantasy version of a rustic lodge set into the trees. The room opens into the generous kitchen, which mixes the 1980s luxury of granite counters with bleached-wood cabinets and more exposed wood joists.

The master bedroom has another low vaulted ceiling, a sitting area defined by a pair of Doric columns, and more of the art collection: in this case a large seated figure by Diebenkorn and works by Matisse and Paul Wonner. Like the living room above it, the bedroom looks out over the city, presenting a vision of splendor from a position of comfort. Indeed, the room does on a small scale what the whole house does on a larger scale, and what the entire hilltop enclave does on a larger scale still—it celebrates urbanity and history from a protected and intimate perch.□

ARCHITECTURAL DIGEST VISITS:

Kenzo

The Fashion Designer's Japanese House in Paris

ARCHITECTURE BY KENJI KAWABATA
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY SIMON BROWN

"WELL, HERE IT IS, my dream house," says Kenzo Takada. "The only problem is that I haven't had time yet to be happy here." The house in question—if the immense assemblage of glass and wood can be called a house—seems to have landed in the middle of Paris by some mysterious geographical accident.

From a rather drab courtyard, a concrete bridge carries the visitor into a preliminary garden area. Next comes a door, which swings open silently. Beyond the door, the passage from West to East, from shadow to light, is eased by a Japanese screen placed at the top of a wide staircase.

"Kenzo wanted something that was virtually impossible to find," says Xavier de Castella, the fashion designer's longtime friend who was directly involved in planning and developing the unique project. "We spent years looking for a garden and house that were in no way heavy or bourgeois, yet big enough to satisfy Kenzo's need for breathing space, originality and solitude. Finally, by the purest chance, I happened on a huge warehouse stacked with gardening equipment. Kenzo promptly bought it, lock, stock and barrel. The subsequent

conversion lasted from 1987 to 1990, with a certain proportion of the building materials coming from Japan, along with various specialized craftsmen."

"Looking back, the sheer scale of the undertaking bemuses me," adds Kenzo. "I'm the type who wants everything immediately. And it all took so long. By the end, I don't think I could have waited another day. In fact, I ordered the furniture for the living room well before it was finished, and now I can furnish yet another room whenever I choose!"

Lunch is served in the garden, on a low table. Water flows between small islands of greenery designed by the landscape architect Iwaki. Above, the light filtered through the leaves of tall bamboo highlights the fish in the pond. "The blackbirds keep trying to catch them," grumbles Kenzo. Traffic murmurs in the distance; it seems very far away.

To maintain the feeling of openness, "We kept the outside areas as patios, which makes for free circulation between the inside of the house and the garden," says Kenzo. "At first I couldn't understand the plans produced by my architect Kenji Kawabata. The only thing I was sure of was that his talent and grasp of the subject, combined with Xavier's unerring good taste, were bound to reflect what I essentially wanted. And what I wanted was the feeling of peace and harmony that to some extent springs from an absence of symmetry.

"Indeed, this is the most original thing about the project because, unlike the classical tradition of Eu-

Located in the heart of Paris, the new residence of fashion designer Kenzo Takada is an intricately designed assemblage of buildings that unites Japanese and European sensibilities. OPPOSITE: The landscaped garden, with a view toward the living room, includes a pond filled with fish and lush plantings of bamboo, cherry trees and Japanese maple.

BELOW: "I'd like to learn the tea ceremony, which I see as a form of meditation, and I'd also like to learn more about the art of flower arranging," says Kenzo, who is seated in front of the Japanese room. "I'm intrigued by things that require close concentration." A stone water basin and utensils are part of the purification ritual of the tea ceremony.

"When I get nostalgic for Japan, I sleep in my little teahouse."

BELOW: Light filtered through the shoji windows of the teahouse highlights the supporting post made of a rare wood, the sunken charcoal brazier that holds a cast-iron pot used for heating water, and a bowl with a tea whisk. A 19th-century kakemono, or hanging scroll, is at left.

OPPOSITE: The living room's colors were inspired by the 19th-century Korean portrait of a scholar. An Aubusson rug, Imari vases and 18th-century chairs covered with ikat fabric repeat the color motif. A 19th-century Baccarat candelabrum rests on a table made from a tree trunk.

rope, in Japan nothing is symmetrical. The basic use of wood, glass and uniform wall colorings creates extraordinary unity in a Japanese house, within which the most widely varied styles can coexist. For years now I've wanted to compose the colors of a room using the serene blues of a Korean portrait I own. That was the idea behind the living room, which is surrounded by pale gleaming water and constitutes the central focus of the house." "I'm against hiding the living room away in some pro-

tected corner. It ought to be at the heart of the house, with people moving through it constantly," adds de Castella, who had in mind his childhood home, a Belgian castle, when he proposed the layout.

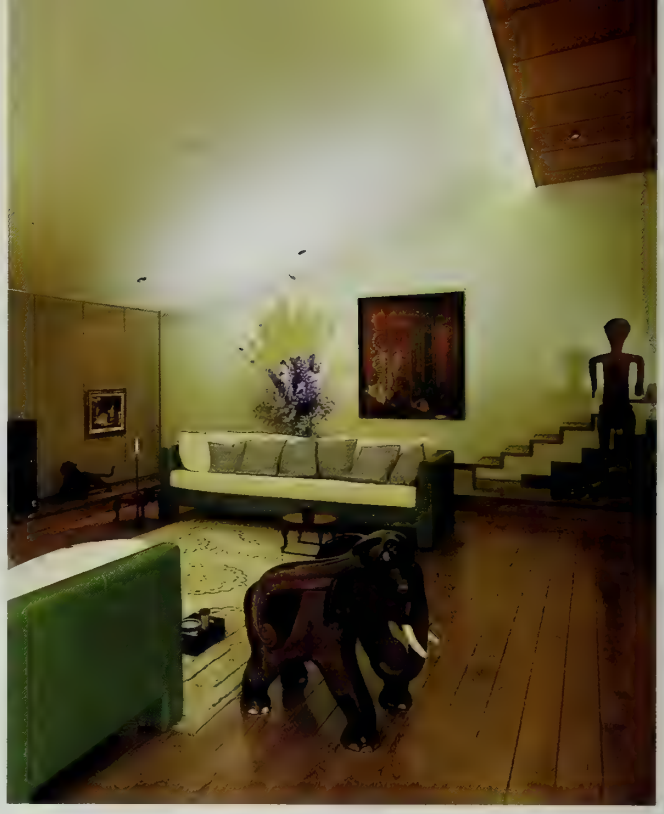
Kenzo alights first on a chaise longue and then moves away to try a different chair. He seems to be setting his imprint on all these objects, since he has not yet had time to take full possession of them. "To give you an idea of how badly I needed this house, from the moment I came to live here, I totally forgot that I ever lived anywhere else. I decided on a European-style bedroom, with the bed adjusted so my head would point to the north and my feet to the south, according to my doctor's orders." What he doesn't say is that it took de Castella almost a year to solve the thorny problem of orienting the bedroom.

"When I get nostalgic for Japan," says Kenzo, "which often happens on weekends, I sleep in my little teahouse, which was designed by the architect Mizusawa Komuten." The teahouse is Kenzo's re-

PRECEDING PAGES: With a view across the living room to the patio and garden, the heated indoor pool, used by Kenzo after work, is equipped with a current that creates the effect of ocean swimming.

RIGHT: A 19th-century Chinese rug is flanked by contemporary leather sofas in the European-style living room. On the back wall is a door from Nijo Castle in Kyoto, with a painting on wood of a tiger and bamboo. At right, by the stairway, stands a statue from Tanzania, and in the foreground is a late-19th-century Indonesian elephant chair.

BELOW: Separated from the garden by sliding shoji screens, the Japanese room is a peaceful haven for formal dining. The kakemono hanging on the wall at left depicts the Japanese character for "void"; on the lacquered low table are sake bottles and cups and a wooden ice bucket.



treat, the cave of the enchanter. Tall white lilies stand in a bronze vase. A small wooden platform, where Kenzo comes to have his back rubbed, is an outdoor extension of the teahouse. "It's a delicious sensation," he says, "having a massage with your nose on a level with the fish in the water."

Kenzo first arrived in France on New Year's Day, 1965, when he embarked at Marseilles. At that time all he knew was that he wanted to design clothes, and that conviction proved more than enough to bring him success. "I was intimidated and hampered by the formal perfection of haute couture when I first saw it. My reaction was to invent a form of unstructured couture, the inspiration for which I

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LEFT: A small hallway provides the link between the Japanese and European areas of the house. The terra-cotta vase by the stairway was bought at a flea market in Kyoto. Part of a straw costume, worn by Japanese workers in rice fields, hangs on the wall. BELOW: An 18th-century quilt from Rhode Island covers the bed in the master suite. At the foot of the bed is a 19th-century Japanese table. The 1983 portraits, painted by artist and designer Delia Cancela, depict Kenzo and a friend.

Las Alamandas Rising

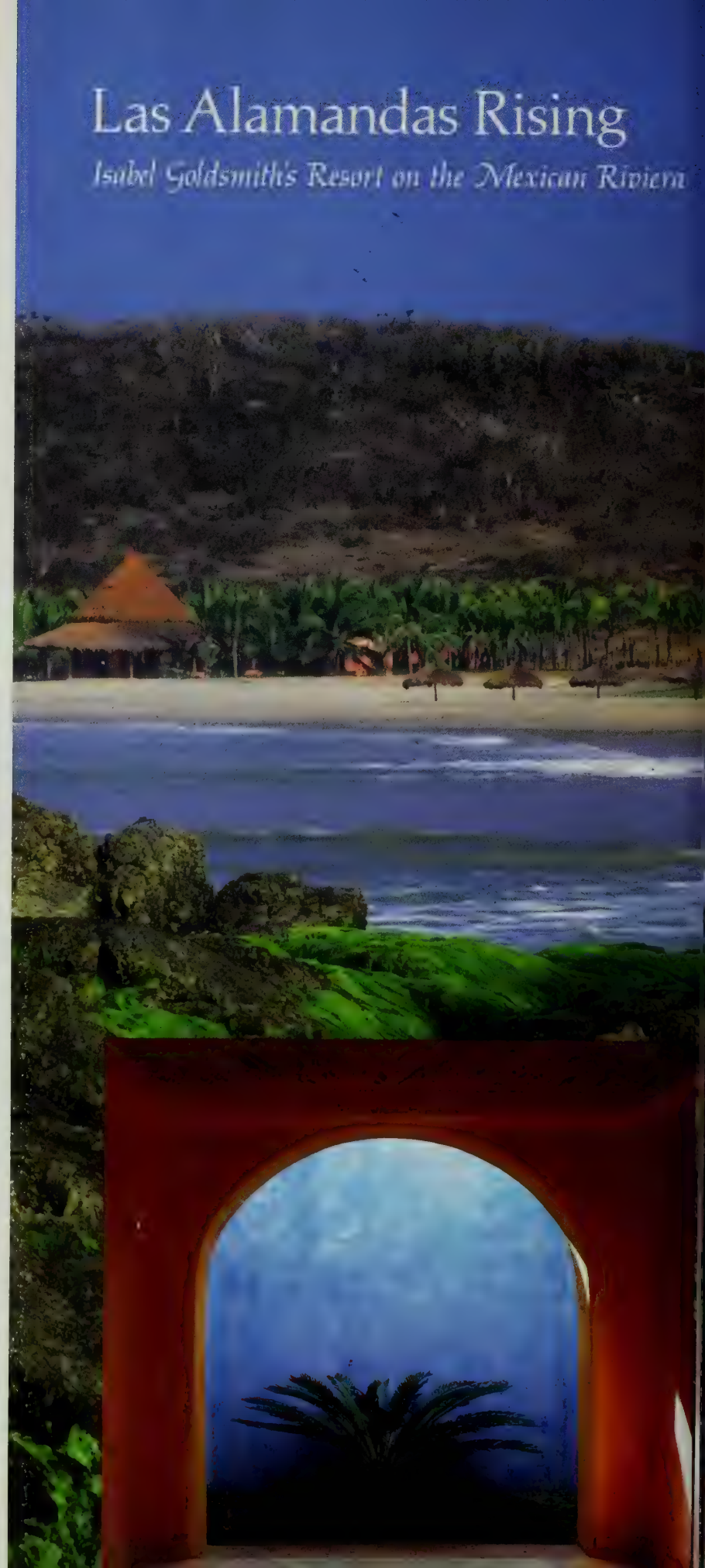
Isabel Goldsmith's Resort on the Mexican Riviera

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY TIM STREET-PORTER

WHEN ISABEL GOLDSMITH looks out over the seventeen hundred acres of Mexico's Pacific Coast that are hers and hers alone—a sun-washed wilderness on the outer edge of civilization that she has tamed and is now domesticating—does she feel all-powerful? "No, I don't feel all-powerful," she laughs, "but I do feel very secure."

It was Isabel's maternal grandfather, Bolivian tin king Antenor Patiño, who bought the land, in 1977. Naming it Las Alamandas after an exotic yellow flower that grows wild on the property, he set out to do here what he had done three years before, eighty-five miles down the coast, on the Santiago peninsula of Manzanillo; there, at this Croesus's command, the Mediterranean-style, jet-set resort of Las Hadas (The Fairies) rose from the blown dust. But Patiño died before his grandiose plan for Las Alamandas could be realized; indeed, his golf course and hotels were still on the drawing board, and only four of the two hundred condominiums he envisioned had been built.

"All this got tied up in family affairs," Isabel Goldsmith explains, adding that the disposition of the property was resolved only when she finally succeeded in buying out her grandfather's other heirs, in 1987. "And now," she exults, "no condominiums! No golf course! And no hotels! No pool even—you see, there's a very nice ocean called the Pacific." There's also what may fairly be described as the ultimate private beach



"It's a place to escape to and recharge," says Isabel Goldsmith of Las Alamandas, her coastal resort in Jalisco, Mexico. Along with her residence, where she spends about four months a year, there are three guesthouses available for weekly rental. RIGHT: The complex fronts a mile of secluded beach, known as Playa Dorada. INSET: An alcove in one of the guesthouses, Casa del Sol, holds a sago palm.

"The colors for the Casa del Domo were inspired by a T-shirt I was wearing," Isabel Goldsmith says. The brightly painted houses, surrounded by tropical gardens, are situated on the Plaza de los Delfines, which she named for the carved stone dolphin at the entrance.

—nearly a mile of it stretching naked beneath the bare blue sky.

Electricity, fresh water and roads were all in place by the time Isabel took charge. She proceeded to build a three-thousand-foot landing strip "to fly in privately," then toyed with the idea of building a grand house for herself on the property's radiant and lonely Playa de la Soledad. "But on second thought, it seemed that that might be going *too* private—I thought maybe I should get a little company down here," she says. So she took the four existing structures, whose architecture was not very much to her liking (*hideous* is the word she uses to describe it), and with the help of engineer Luis de Rivera made them each a great deal larger, adding terraces, windows, baths and bedrooms by the boatload that miraculously all managed to obey the law of line and balance. Thus did ca-

"What's so nice about Las Alamandas is that you can practically live outside," says Isabel Goldsmith. "It's unspoiled, healthful and serene—it's not just suntans and nightclubs." OPPOSITE: An archway painted in warm tones leads to a dining area on the main terrace of Casa del Sol. The carved wood table and chairs are Mexican, as are the table settings. She found the glassware in Guadalajara.

For the landscaping she turned to a local landscape artist, Gustavo Basulto. "I put him in charge of getting tall palm trees—I didn't want to have to *wait* twenty years for the bloody things to *grow*. Things like bougainvillea grow overnight; you plant them and two months later they're six feet tall, they're wonderful—and they're all *over* the place. But palm trees take seven, eight years before they're really tall. So we bought two hundred and sixty full-grown specimens from plant shops and transplanted them around the property." All the plants surrounding the houses and in the carefully tended gardens, including the stiff, tactile, architectural-looking cactuses, were brought in as well.

Vegetable and fruit gardens abound—there are many mouths to feed, and Isabel means the property to be self-sustaining. Pointing out what workers and guests can sustain themselves with, she proudly lists pineapples, oranges, lemons, papayas, mangoes, guavas, watermelons, kumquats, tomatoes, carrots, avocados, cucumbers, radishes and onions. "All the food here is incredibly fresh—the seafood obviously is bought straight from the fishermen in the morning," she says. Each casa has its own cook. There's also a big palm-encircled *palapa* restaurant down by the beach that exists just to service occupants of the houses on the property. "It's not a restaurant that's functioning all year round because then I'd have twenty unemployed waiters most of the time. And remember, people are eating in their houses also." Lunch is at two—elaborate repasts consumed in the shade of the *palapa* or picnics on the glaring beach; dinner, at nine.

How does Isabel Goldsmith spend her time, the long, slow days and nights, at Las Alamandas—does she

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"I usually travel to Mexico to work—the resort is always evolving—but I try to give myself at least a few minutes of pleasure while I'm there," she says. "My favorite thing to do is go swimming in the sea. And at night we have beach parties, complete with the inevitable mariachis." BELOW: The westernmost edge of the property's shoreline is punctuated by rocks where pelicans often perch.

"There are small parties here at night and we have mariachis."

Antiques: Tole Furnishings

The Enduring Beauty of Painted Metalware

TEXT BY AVIS BERMAN

IN A LETTER WRITTEN IN 1727, an English lady effused to her sister, "Everybody's mad about Japan work, I hope to be a dab at it by the time I see you. I will perfect myself in the art and bring materials with me." As this enthusiast testifies, the craft of japanning was one of the few decorative skills to be embraced avidly by both amateurs and professionals. A pastime for ladies of fashion and a source of commercial profit for ironmasters, flourishing in Britain and across the Continent, the production of lacquered tin was for nearly two hundred years a happy blend of the painter's and metalworker's arts.

In England, japanned metalware was called Pontypool or Japan in the early years. In France, it was known as *tôle peinte*, later shortened to *tôle*. *Tôle* comes from *taule*, a form of *table;* the literal meaning is a thin sheet or tablet of iron.

Tole was an outgrowth of the lacquer trade and the japanning and ornamenting industry. Lacquer became important in England during the Restoration, after Charles II ordered lacquered furniture. In addition, a vogue for lacquered furnishings ensued at court. Because lacquer was so costly and difficult to obtain, English artisans invented varnishes that successfully imitated Oriental lacquer; their process was called japanning.

Many attempts were made to japan metal, but the results were mixed. No one had found a way to japan and paint on metal without the object chipping or rusting. Three treatises written by 1701 discussed the japanning of metals, but none of the authors could recommend a peel- or flake-proof varnish. Designers nevertheless persevered. A 1729 account book from Gumley and Turing, cabinetmakers to George II, records an order for "japanning four large tin receivers in Red with neat drawings in silver."

The search for a foolproof solution ended in the Welsh town of Pontypool. Around 1730 the first permanent japanning of metals was achieved there at the Hanbury ironworks. What was discovered was a new technique: If sheets of iron were covered with a thin film of tin, coated with black asphaltum varnish and baked in an annealing oven for hardening, they would emerge with a dark, lustrous surface resistant to heat, oxidation and chipping. The Pontypool Japan Works was set up, and it was so successful that japanned metalwares became known generically as Pontypool even when manufactured, as they later were, in Wolverhampton and Birmingham. Thriving at a time when English goods dominated the world, Pontypool was sold in Holland and France. A representative group of pieces may have been presented to Catherine the Great by a member of the Hanbury family; the collection is thought to be in the Hermitage.

By the end of the eighteenth century, the industry was so vital that the term *japanning*, which in 1700 connoted the ornamentation of wood and furniture, was now entirely associated with metal goods. The Pontypool phenomenon was still vigorous enough in 1790 for Sarah Siddons to make a speech in praise of its products. Well before then, the distinctive Pontypool style had developed. Objects such as tureens, coffeepots and tea chests were varnished in black, maroon or Prussian blue, or tortoiseshell effect. On these backgrounds were brushed floral sprays, chinoiseries, landscapes or scenes from rural life. Painters also applied a meandering gold line, called the Stormont, a name said to be taken from a local politician whose speeches were apt to wander. In 1799, very much in the Stormont tradition, a Pontypool poet composed a 110-line ode, girded with exalted diction, to the glories of the Hanbury works and its tin-plated articles. Mercifully, space prohibits quotation of it.

Although Jean-Baptiste Colbert, Louis XIV's famous minister, encouraged the growth of the French tin-plating industry in the seventeenth century, and lacquered furniture was collected by Mme de Pompadour, the japanning of metal was not greatly pursued in France before 1760. But from then on, a profusion of tole objects was created, including urns, vases, jardinieres, sconces, basins, tables and cabinets. The French may have started late, but the imagination and skill of their craftsmen speedily brought them to the forefront of the art. They became celebrated for the softness and vividness of their backgrounds for tole. The French used vernis martin, an imitation lacquer

Cafetière, French, circa 1820. Tole; 35" x 16". Tole, which derives its name from the French term for japanned metalware, *tôle peinte*, was a product of Europe's determination to imitate the Oriental lacquer that it had long admired. Here, gold armorial trophies on a red ground—a color combination highly favored during the Napoleonic era—decorate a coffee urn whose refined form exhibits the lingering influence of Neoclassicism beyond the Empire period. Mallett at Bourdon House, London.

PAINTED BACKGROUND BY BETSY DAVIS

BENEDICTE PETIT

Chandelier, Italian, circa 1780. Tole; 28" x 26". Colorfully rendered country themes found expression in Italian tole, as they frequently did in the japanned metalware of England. Here, floral and foliage motifs abound in a chandelier that was originally designed to hold candles. L'Antiquaire & the Connoisseur, Inc., New York.

whose varied effects included a transparent varnish in which millions of specks of gold metal were suspended. These flakes gave the backgrounds a wonderful luminosity and sheen, especially when combined with creams, crimsons, yellows and pale blues.

Tole furnishings were coveted in French society. The legendary Mme Récamier was a notable collector of tole, and proof that it found favor in the most exalted surroundings is seen in the *Vente du Mobilier de Versailles*. The inventory mentions a cabaret of Sèvres porcelain on a *"plateau de tôle peinte facon de lac."* During the Terror, Hubert Robert, the gifted French painter who was imprisoned in the Conciergerie, painted metal articles, which he exchanged for food and other necessities for himself and his fellow prisoners.

As would be expected, the decoration of late-eighteenth-century tole was indebted to classicism and the widespread interest in ancient Greece and Rome. In tole, the excavations at Herculaneum and Pompeii, the writings of Winck-

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JOHN LEI

ABOVE: *Mantel Clock,* French, circa 1795. Tole; 22" x 12". The French, who began making tole during the second half of Louis XV's reign, became known for the superb surface quality of their japanned grounds. A clock in the form of an Etruscan vase bears gilt detailing that includes an oak-leaf-and-acorn border. Florence de Dampierre Antiques, Ltd., New York.

RIGHT: *Pair of Night Tables,* French, circa 1800. Tole; 30" x 16" each. Soldiers in Napoleonic regalia, military scenes and various views—perhaps of conquered lands—are accompanied by a foliage pattern that was often achieved with a carved potato dipped in paint. Florence de Dampierre Antiques, Ltd., New York.

JOHN LEI

Civilized Sailing Aboard the Beaupré

High Style and Craftsmanship Distinguish a Designer's Own Yacht

INTERIOR DESIGN BY JON BANNENBERG TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DURSTON SAYLOR

"In the past, sailing yachts have been dark, claustrophobic and crude," says Jon Bannenberg. "I wanted space, light and air." OPPOSITE AND BELOW: The designer's own 122-foot yacht, *Beaupré*, which he named for his wife, combines modern technology with the comforts of home. "This isn't racing, this is cruising," he says. "There's no reason why we shouldn't be comfortable."

"Boats are the last of the great hand-built machines. A yacht is like a hand-built 747."

BELOW: "The intention was to avoid any feeling of going down a constricted stairway to a closed-in saloon," says Bannenberg of the passage from pilothouse to saloon. Horse head is a copy of a sculpture owned by the designer. Barometer once belonged to British admiral Samuel Hood.

PRECEDING PAGES: Bird's-eye maple veneer warms the saloon, which features windows that slide into watertight boxes to allow for the circulation of fresh air. Chairs are by Alvar Aalto. The gilt-case clock was salvaged from the SS *Sirius*, the first steamship to cross the Atlantic. Rug was designed by Paul Poiret. Manuel Canovas sofa fabric.

"MY AIM IS TO TAKE the baloney out of boats," says Jon Bannenberg. "In particular, to get rid of the assumption that comfort may be all right on a motor yacht, but on a sailing boat, macho means dark and claustrophobic. That is an Alice-in-Wonderland theory of design, an idea that you are temporarily smaller when in a confined space. A boat shouldn't be any different from a car—you expect to sit in it, be comfortable and go.

"I wanted to prove that a sailing yacht—and I don't mean a motor yacht with sails added, but an efficient sailing machine—could be comfortable, could have space, light and air."

So it is that Jon Bannenberg—the London designer who has produced some of the most beautiful yachts in the world, the man who once said, "Why do I need a boat? I have everybody else's"—is now the proud owner of *Beaupré*, a sleek sailing yacht with all the comforts and pleasures he has at home and expects to have at sea.

He sees no reason why he should stub his toes and bump his head when he's on a boat, so hydraulic winches are mounted below the decks, and there is a minimum headroom of seven feet. Stairs are realistic, not the usual narrow, nearly vertical ladders. "Tastes don't change just because you're on a boat," says the designer. "Life continues, and it's important to be surrounded by the things that give you pleasure. If you like music at home, you'll want music at sea. A painting can cost more than the boat, but if that's what you like, then have it.

"I like clients to suggest things. It's an education for me to try to give them what they ask for. That's why every boat I design is distinct; each is like an opera with a different cast and different prima donnas. Every client has different requests, and I have never insisted that anyone have a boat just as I wanted it to be."

Which brings him to another reason for designing his own yacht—to do one *exactly* as he would like. And so he has a treadmill set into the floor of the main cabin, since he is accustomed to running four or five miles a day. There are good reading lights on dimmers, vases for the exotic flowers found in faraway places, chairs by Alvar Aalto.

There is also an Art Déco rug designed by Paul Poiret; a collection of tribal art; books, prints and objects with nautical associations; and a mix of antique and modern pieces—all of which he has simply because he likes them and wants to have them around.

His only concession in this policy of taking art to sea is a favorite Art Déco sculpture of a horse head that captures the spirit of the boat. The original, which is stone, stays firmly in London, and a lighter cast goes on board.

Pleasures and comforts are, however, only half the story, for *Beaupré* is indeed "an efficient sailing machine." It is 122 feet long, the mast is 140 feet high, and it consistently cruises at the impressive speed of twelve and a half knots. Sailors know that's very good. Landlubbers understand when Jon Bannenberg says, "This boat sails like hell. It's a tremendous feeling of power harnessing the wind to move two hundred and thirty tons at that speed."

The crew of six is relatively small. "Compare that with the yachts in the America's Cup," he says. "You see films of twelve gorillas winding the winches like mad. The sail area of this boat is greater, but a smaller crew is enough because hydraulic winches trim the sails at the push of a button. The technology of boats and new, lighter materials are developing all the time, but boats are still the last of the great hand-built machines. You can't build a plane by hand. You are given a shell and can only design the interior. It is possible to build a car by hand, but it's rarely done. A yacht is more flexible. It can be made longer, wider, the rooms rearranged.

"A yacht is like a hand-built 747," he adds. "A luxury yacht? There's no such thing. The skills that go into these boats deserve more than such a dismissive term. People don't talk about a luxury racehorse—you either have one or you don't. All yachts are a luxury. Nobody needs one. If you're lucky enough to have one, then you're very lucky indeed."

Beaupré, which was built by Brooke Yachts International, an English boatyard, follows an old English tradition of fine craftsmanship and what used to be called gentlemen's yachts.

The craftsmanship is still there, and Jon Bannenberg wanted to incorporate it into his design. But, he explains, "I also wanted to rethink the aesthetics, the mechanics, and build a structure based on very large doors and windows for light and air, a space that is not just a box but considered architecturally with split levels and long views. I wanted to prove that it is still possible to build a gentleman's sailing yacht. Not yesterday's but today's." □

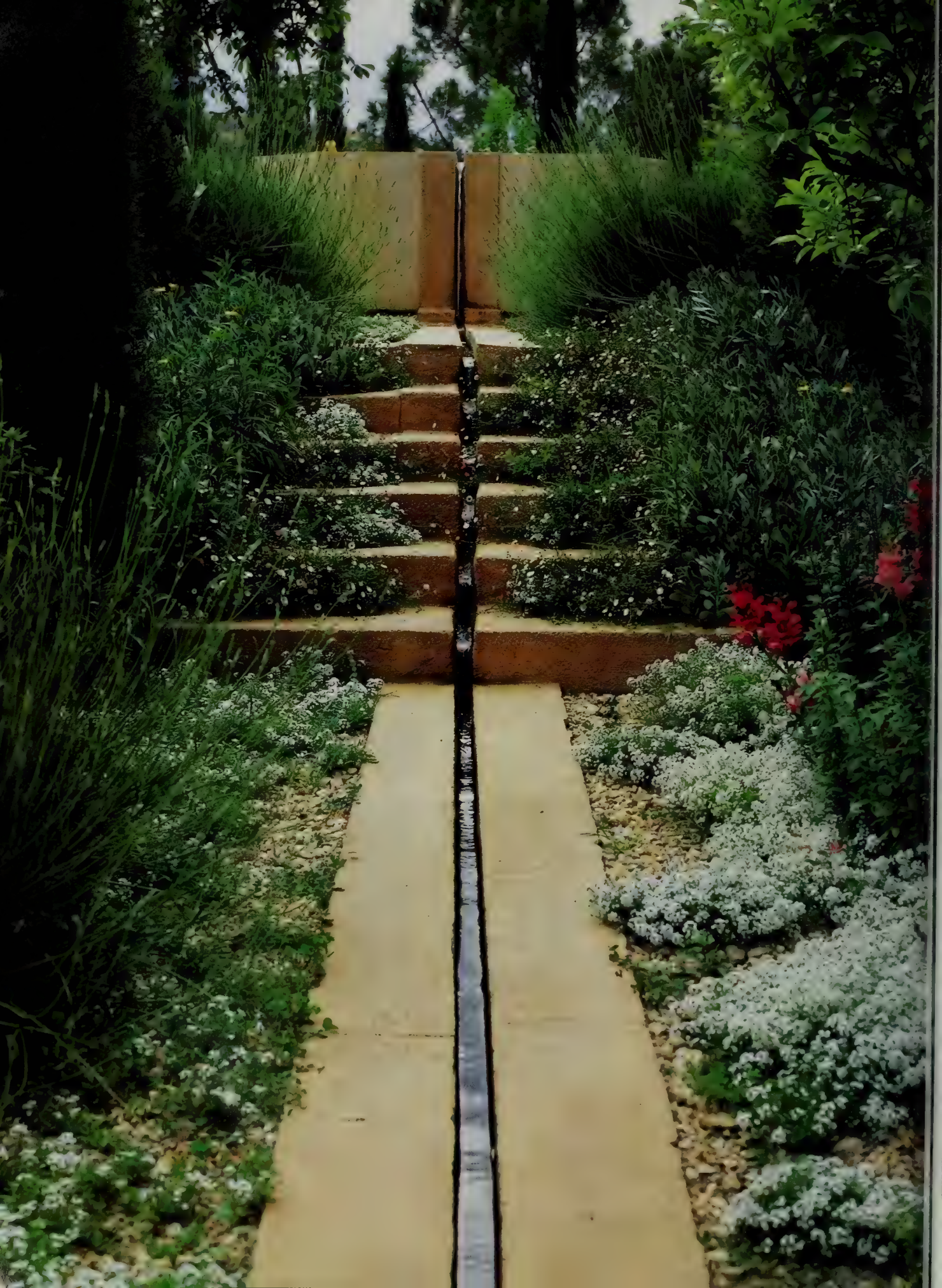
OPPOSITE: A work after Matisse hangs in the corridor off the main cabin. A hatch at the top of the stairs conceals a treadmill for Bannenberg, who believes the amenities on a boat should be no different from those at home.

ABOVE: Gray Corian was used in the main cabin to surface the wide architraves and night tables. Jon Bannenberg designed the drapery and headboard fabric. The horse-head design embroidered on the sheet appears throughout as a decorative motif.

RIGHT: In the main cabin is a Spy print of a naval officer. The dolphin sculpture, cast from a 19th-century original, forms a base for the lights. Bird's-eye maple, gray Corian and a stipple-painted finish were incorporated in the interiors "to give a feeling of calm," says Bannenberg, "and to avoid visual indigestion."

OPPOSITE: "I can't stand a lot of dinky little things," the designer explains. "You don't get any smaller when you're on a boat, so why should the things you use be any smaller?" An African stool from his collection of tribal artifacts is set in one of the main cabin baths. Dolphin sculptures support the lights.

"Yachts are a luxury. If you're lucky enough to have one, you're very lucky indeed."



Gardens: A Landscape in Segovia

Moorish Sensibility on Spain's Eresma River

TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

Landscape architect Leandro Silva Delgado's garden lies outside the old walls of Segovia on the Eresma River. OPPOSITE: Water from a natural spring courses through a narrow channel down stone steps and divides a walkway en route to a lower pond. Erigeron trails across the steps, and sweet alyssum edges the walkway. Spires of lavender, left, and a Chinese persimmon tree, right, contribute another dimension to the balanced design.

LEFT: "Because of the cliff, the garden is protected from the cold northern winds," Silva Delgado explains, "and the microclimate allows the growing of many species that would otherwise be unthinkable here." ABOVE: Overlooked by the Alcázar, Lady Banks' roses pour over the cliff, and columbine, erigeron and sage flourish in the foreground.

ACCUSATIONS OF MADNESS, as Galileo, Mozart and Dalí were all aware, can also presage genius. When Uruguayan-born, Madrid-based landscape architect Leandro Silva Delgado bought a neglected tract of land along the banks of the Eresma River outside Segovia, with the intention of turning it into a bucolic retreat, the locals thought he was mad indeed. "The winters are too cold," they warned him, "the landscape too harsh." Silva Delgado knew, however, that the property's situation—in a deep river valley with abundant southern light and protected from the winds of the Segovian plateau by a sheer wall of the canyon—could make it an oasis in the midst of the nearly barren terrain surrounding it. He was aware also that few locales could present so sin-

Today, Silva Delgado's garden is o

LEFT: The massive presence of a jutting sandstone cliff, at left, is softened by judicious plantings of trees—cypress, yew, box, and a quince in full flower. Irises, in shades of orange and russet, color the foreground. Visible in the distance is El Parral Monastery.

BELOW: Lamb's ears line a hillside pathway and wander onto the rough stone paving. The darker foliage of rosemary and the yellow flowers of *Coronilla emerus* lend contrast. An emerald thuja, left, and a giant sequoia, right, are among the trees sought by Silva Delgado to restore the garden's horticultural heritage.

gular and inspiring a vantage point: To the west, looming high above the river, are the turrets and battlements of the Alcázar. Just upriver to the east is El Parral Monastery, with its unfinished Gothic façade.

"There is an old Segovian adage," explains Silva Delgado, "*De los huertos al Parral, paraíso terrerial* [In the orchards of Parral, an earthly paradise]. I knew I could make things blossom here." That was twenty years

the most luxuriant in all of Spain.

ago. Today, Silva Delgado's garden is one of the most luxuriant in all of Spain, and a source of amazement and pride to the once-dubious locals. He has drawn from the most diverse sources to acquire species of trees and plants that he felt would take to the brutal landscape. The variety of trees alone makes for a kind of international arboretum: There are Austrian black pines, a Chinese ginkgo, a European cherry, a Japanese maple, yew

RIGHT: Snow-in-summer drifts across a wall topped by decorative elements found in Andalusia. The landscape architect planned the design so that even the irises in the background match the wall, which has been washed in colors that blend with the Segovian sandstone.

BELOW: A field of lavender, the rounded symmetrical forms providing a prim contrast to the rugged site, thrives at the base of a sandstone cliff. The setting is an ideal one for the plant, which is valued for the fragrant oil it produces; its history predates that of the 14th-century Alcázar, seen on the distant hill.

LEFT: "And always the cypresses," Silva Delgado remarks of a lushly planted corner of the garden. White blossoms of snow-in-summer and perennial candytuft clamber over a fieldstone wall that straggles up the hillside. Irises, stiff and sedate, add a note of formality.

BELOW: A walled pond, center, is surrounded by cypresses, maples, irises and lavender. The tree at left, a horse chestnut, is prized for its shade and for its blossom, which tree expert Hugh Johnson has described as a "tall candle of flowers, as original as orchids."

trees, lindens, birches and a harvest of fruit trees including quince, plum, pear and pomegranate. The introduction of each new species, however, was a calculated risk, which turned up some surprises. While almost every other palm tree withered, the rare Chinese palm adapted admirably; and although the olive tree is ubiquitous in Spain, Silva Delgado admits that his sole example has never done particularly well.

But if the horticultural landscape of Segovia and the entire region of old Castile beyond the boundaries of the

garden is limited, it is because a legacy was abandoned. He made his way to the oldest sites in the region, to monasteries, convents, estates and public parks, to look for traces of the botanical past. "I discovered the Chinese palm in the old Casa de la Moneda, or mint," recounts Silva Delgado. "Perhaps it was brought along with other treasures from the East via the overland trade route, perhaps by sea; I do not know, but there it was, thriving in the middle of Segovia." At the nearby Convent

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RIGHT: Shadowed and mysterious, a natural grotto is half hidden by an encroaching stand of nepeta, foreground, rosemary and a few long-stemmed poppies. The time-mellowed structure above the grotto is used as a storage house for Silva Delgado's gardening tools.

BELOW: Snow-in-summer climbs the steps leading to a linden grove. Lavender, right, and cotoneaster, left, cover the slope. The low-growing plants complement the shallow steps, while yew trees and flower-filled urns at the top bring an air of romance to the scene.

Naive Melody in Manhattan

A Collector's Eye for Singular American Folk Art

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM

The Manhattan pied-à-terre of investor David Davies brims with the folk art he has collected since the early 1960s, when he first visited New York's Museum of American Folk Art. BELOW: A tiger carved by Felipe Benito Archuleta commands the living room. Atop a painted chest is a copper weathervane, and mounted above it is an oil by Israel Litwak. Turkish rug. OPPOSITE: "I don't understand people who aren't interested in collecting *something*," says Davies. Surrounding the doorway to the kitchen, an array of objects includes an umbrella stand, paintings by Lawrence Lebduska and two weathervanes. A wooden gull and a car weathervane stand atop a kitchen cabinet. At left is an assemblage that Davies calls "a sort of hanging Rorschach."

WILLIAM SAROYAN once said, "We love paintings by the untrained painter, the so-called primitive (they might just as well be called the civilized or the super-civilized) because these paintings are so innocent. . . ." This is the school that, in their rude, unschooled expertness, the artists represented on the walls of David Davies's Manhattan apartment all belong to. For long years they've been unskilled-laboring under a cloud of different labels. "Self-taught painters, Sunday painters, popular artists, folk artists, outsiders—*books* have been written on the various appellations, but what it all comes down to is the fact that these painters never had any formal art education," Davies says. "Of all the names, 'folk artists' has become the most accepted, since they were usually very ordinary people—'just folks.' But at some juncture in their lives, for one reason or another, they decided on this form of individual expression."

Given that what these artists shared was a tonic lack of academic restraint, their paintings couldn't help but be flagrantly—glaringly—stare-worthy. The setting that Davies, an investor who lives most of the year in San Francisco, has provided for all this painted canvas is a parlor floor-through in a late-nineteenth-century town house in the Murray Hill section of town. "I've always lived in very modern houses," he says, "but the minute I saw this, it seemed to me everything a New York apartment was supposed to be—high ceilings, elaborate moldings, parquet floors." For all that, Davies decided to step back and make the place not grand but merely comfortable—"like an old piece of clothing"—and let the pictures do the wild thing. The original dining room became the living room, which, true to his promise of unpresumption, he outfitted with only a sofa and two club chairs covered in white duck, a passel of leather pillows and a big wooden bookcase. The original living room meanwhile became the bedroom; Davies took out the white-marble fireplace ("It was too Rococo—everything but cherubs"), put in greenish-black marble on the floor around it and installed a nineteenth-century pine mantel that repeats the columns in the room. Then he had the spacious terrace enclosed for all-weather use as a dining room. The kitchen, large by New York standards, now serves him additionally as an office, its shelves stocked not with cookbooks but with art books—mostly on American folk art.

"The folk artists I have known have certainly had more than their fair share of idiosyncrasies," says Davies with a laugh. He proceeds to recount the kooky life and times of one Jim Colclough, who is represented by two large wooden—and, as it happens, conversation—pieces in the apartment. "He was born in 1900 in Arkansas and became a car salesman and then a carnival barker—he traveled with the circus for thirty years. Only when he retired and moved to California did he begin to carve, using the redwood he found on the Mendocino beaches. He was a geneal-

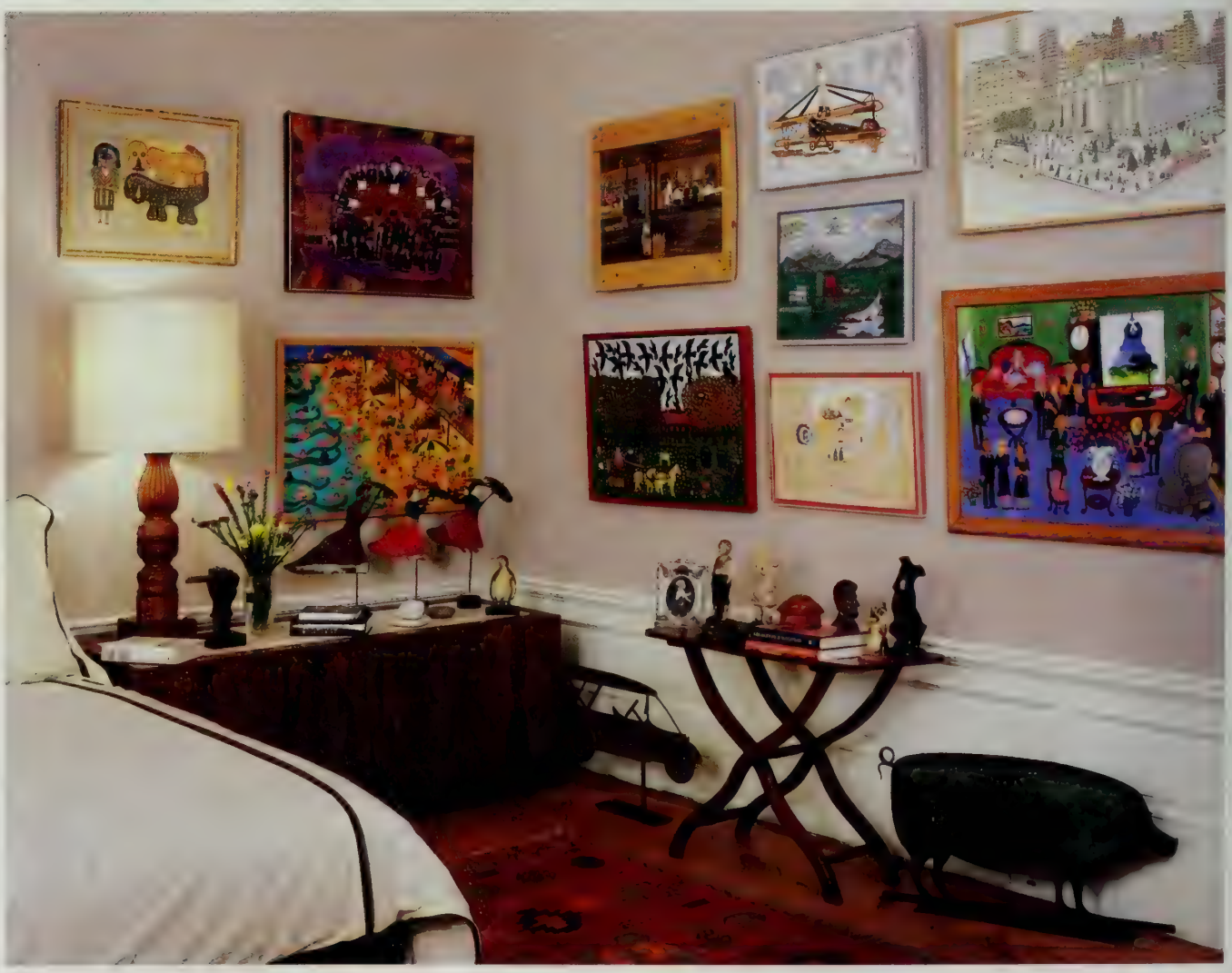
BELOW: A carving of Harry Truman as a World War I artillery captain can be cranked so that the arm lifts and he thumbs his nose. The artist, Jim Colclough, claims to have been Truman's cousin. OPPOSITE: In the living room, a horse weathervane stands next to an elephant vane found at the Bridgeport, Connecticut, home of P. T. Barnum. Morris Hirshfield's 1945 *The Artist and His Model* has been shown at several museums, including the Metropolitan and the Whitney. Says Davies, "It's the most important one here—the only painting by the artist that shows himself."

ogy nut, always tracing and retracing his family tree. He claimed that he was distantly related to Harry Truman. He went so far as to write him a letter when he was president, enclosing the whole genealogy 'so he'd know all his other relations, too.' He got a letter back, from Bess Truman, saying how glad she was to hear that they were cousins. He prized that letter—in his eyes, it substantiated the relationship. He also claimed he was related to the duke of Windsor and Anne Boleyn and that if he'd been born in England he would have had a title—he took this so seriously that he always referred to himself as 'Suh Jim.' "

Colclough's carving of "cousin" Harry has pride of place in Davies's bedroom. It presents Truman as an artillery captain in World War I, his boots laced with copper wire. Wonderfully, totally unexpectedly, when the crank at the base is pulled, the figure lifts its arm and thumbs its nose at the world. "After all," Davies says, "Give-'em-hell Harry thumbed his nose at authority. He did stand up to MacArthur."

There's a carving of two other Colclough "cousins" in the bedroom—the duke and duchess of Windsor. Here they are on their wedding day, in all their remembered elegance. The carving was fashioned after one of the photographs in the famous series that Cecil Beaton took on the steps of the medieval porch of the Château de Candé in Tours, where they were married. Picture a warm and sunny afternoon in June of 1937—"bride's weather." The duke was in a morning coat, his flaxen hair, as Beaton wrote romantically, "ruffled gold," his rubicund complexion "clear and sunburnt, his blue eyes transparent with excitement." Mrs. Simpson was in her "hard blue" wedding dress by Mainbocher, a hat of straw, feathers and tulle set like a halo on her sleek Chinese-looking hair. "Oh, so this is

Paintings by Victor Duena, Harry Lieberman, Malcah Zeldis, Bob Carter, Uncle Jack Dey, B. Gibbert and Vestie Davis fill the walls of the master bedroom, formerly the living room. A series of iron doorstops decorate the table, which is flanked by weathervanes. Davies sees a strong alignment between the self-taught painters and other folk artists in his collection, all of whom "share a lack of academic restraint."



An old Spanish trestle table in the glassed-in terrace off the kitchen holds a painted iron doorstop in the shape of flowers and a late-19th-century whirligig made of wood, leather, metal and part of an old shoe. At left, a wooden pig weathervane. Although Davies collects a wide range of objects, he says, "Weathervanes are my first love. I am drawn to them because of their lean, structural—almost skeletal—beauty."

the great dress? Well, it's lovely, very pretty," admired the duke, according to Beaton.

One looks (in vain) for a crank at the base of the Colclough carving, wondering what the duke of Windsor, once it is pulled, could possibly be made to do—*abdicate* before one's eyes? Or simply tie a Windsor knot? "They're my favorites," Davies says. "I love them."

Also in Davies's bedroom are works by Alex Maldonaldo, a Mexican prizefighter who moved to San Francisco. When the local educational channel sponsored an art contest on what to do with Alcatraz, the notoriously tough former federal prison, now that it was emptied of its prisoners, Maldonaldo decided that since Manhattan had the Statue of Liberty, Alcatraz should have an Indian astride its island carrying a torch, blazingly embodying the West. Maldonaldo's painting won. "I saw it on TV and bought it," says Davies. "He was in his late eighties then. What he really liked to do was paint things as he envisioned them in the future." Indeed, one of Davies's Maldonaldos is of a city with furiously futuristic malls and plazas. He himself lived in a simple white clapboard house in the Mission District. "And this is how *he* saw it," Davies says, directing one's gaze to the picture—"these insane phantasmagorical colors! Primitive artists have a tendency to express their feelings with the candor and intensity of a child, but a child reflecting experience gained from a long life—most primitive artists begin their careers quite late."

This, in fact, is an understatement—witness Harry Lieberman, whose painting *Two Dreamers—the Hasid and the Philosopher* hangs in Davies's bedroom. He ran a confectionery factory, retired in his eighties and only then started to paint, living—and painting—to the almost infinite age of 103. "He used to wear a beret," Davies recalls. "Larry Rivers discovered him and told him, 'Whatever you do, never take any lessons.' "

Victor Duena, a onetime San Francisco waiter who painted the oil of a girl and two dogs and another of a large leopard, which hang in Davies's bedroom, also started painting extremely late in life. "That leopard reminded me of my dog," says Davies. There's a tiger on the premises as

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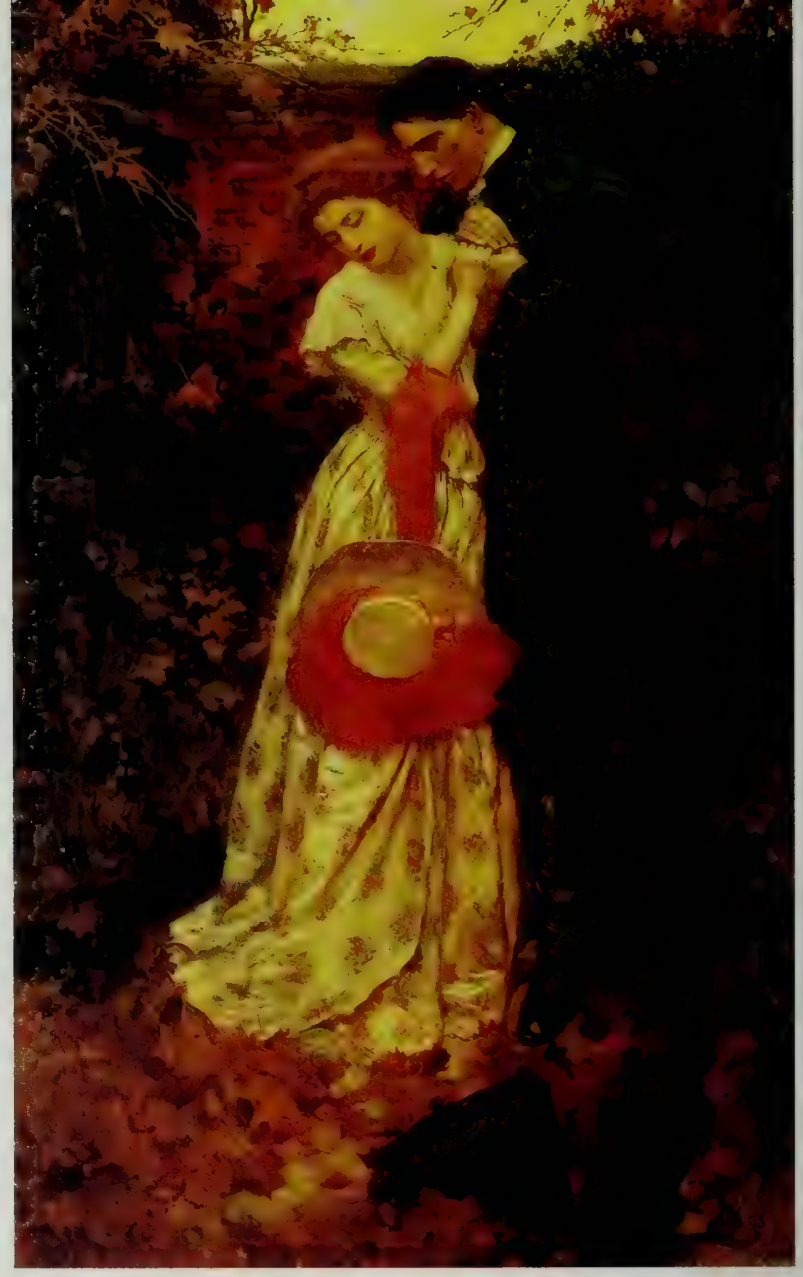
IT SHOULD SURPRISE no one that the art of illustration affects us more directly than the works of the great masters held hostage in the museums. For illustration is, in sum and substance, tied to the concerns of everyday life. The more indelible images, for some of us, were fixed somewhere back in childhood. Blind Pew staggering down the road in sightless night, or the band of swarthy pirates lunging into action in N. C. Wyeth's illustrations for Robert Louis Stevenson's *Treasure Island*, took on the quality of childhood nightmare.

More perplexing was the image of those languorous women in the reproductions of illustrator Maxfield Parrish's much-reproduced painting *Daybreak*, hanging in the family parlor, enshrined above the sofa next to the new Victrola that scratched out "Granada" and "My Isle of Golden Dreams" on aimless Sunday afternoons. It is a surprise to find that the vague air of eroticism or androgyny (had we been old enough to identify it at the time) still clings to that picture of a nude young woman leaning over the supine figure of another dressed in semiclassical garb.

From Egyptian scrolls and medieval psalters to the haberdashery ads of the twenties or the children's books of today, the art of illustration has usually been seen as the wedding of word with image. At its worst it trades in clichés—the knights in shining armor and damsels in distress that remain the heroes and heroines of TV commercials. At its best, it rises to the status of high art in the posters of Toulouse-Lautrec promoting the



ABOVE: *The Parting*, Howard Pyle, 1908. Oil on canvas; 36" x 21". Drama and human emotion find common ground throughout Pyle's work and are explored in an illustration for Basil King's story "A Sign from Heaven," in which two lovers must part because of their families' differing loyalties at the onset of the revolutionary war. A hero to Norman Rockwell and an inspiring teacher to a generation of illustrators, Pyle is regarded as the father of American illustration. Brandywine Fantasy Gallery, Chicago.

Art: American Illustration

Paintings That Capture the Sentiments of an Era

TEXT BY JAMES R. MELLOW

OPPOSITE: *Puss-in-Boots*, Maxfield Parrish, 1913. Oil on panel; 30" x 24". Parrish's richly colored illustrations frequently exalted the fairy tales and make-believe of childhood, often against luminous skies and landscapes. *Puss-in-Boots* adorned the May 1914 cover of *Hearst's Magazine*. Altman/Burke Fine Art, New York. FOLLOWING PAGES: *Quality by Kuppenheimer*, J. C. Leyendecker, circa 1930. Oil on canvas; 25" x 19" each. Conveying the same elegant hauteur seen in his famous Arrow Collar illustrations, Leyendecker's ad, like other works, exhibits a two-dimensional quality and reveals his penchant for elaborate pictorial elements. Judy Goffman Fine Art, New York.

Columbus, N. C. Wyeth, 1942. Oil on gesso board; 26" x 23". Revealing both a mastery of visual communication and his affinity for American historical subjects, Wyeth—who was a star pupil of Howard Pyle—commemorates the 450th anniversary of Columbus's discovery of the New World in a commissioned work for Hiram Walker, Inc.. Brandywine Fantasy Gallery, Chicago.

Switzerland's La Cour de Ferme

Restoring a 17th-Century Chalet near Gstaad

TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY PASCAL HINOUS

LA COUR DE FERME grows on you, or rather, it seems to grow around you. But that growth is rapid. First of all, with the complicity of its proprietors and virtual creators, the house is welcoming. Even the cats and the pair of poodles seem to be glad visitors have arrived. "The most important things in the house are the animals and the books," Valérie Youmans says. But it's apparent that everything about the place holds a meaning for her and her husband, Scott. They have made the house, and in a sense, the house has made them. It has—as houses will—shaped their lives.

The chalet is situated in one of the most beautiful areas in Switzerland, a few miles from Gstaad, on a high meadow near Rougemont, a little village whose eleventh-century church with its simple spire stands next to a rebuilt castle. The view is, by some miracle, at once dramatic and soothing. From their lawn, which descends toward an invisible rushing river in a

"It's truly a farmer's house," says Scott Youmans of La Cour de Ferme, the 1695 Swiss chalet that he and his wife, Valérie (below), share. Situated a few miles from Gstaad, the residence rests at the foot of the Videmanette mountains. LEFT: A terra-cotta brick drive leads to the house's north façade and the barn.

deep valley, you see the rising fields of the opposite slope, a patchwork of green fields punctuated by lines and clusters of trees, with Alpine peaks towering protectively above: Rubli, Rocher Pointu, Rocher Plat, Rocher Pourri, Videmanette.

The Youmanses' house has a sense of simplicity, of being a part of the land on which it stands. And in fact, the inscription over the front door, now fading into the handsome aged wooden wall, clearly states, "By the grace of God, we, Abraham and Pierre Berthollet, brothers, have built this house in 1695, for we know that if our earthly habitation of this lodge is destroyed, we have an edifice only from God that is an eternal house and one not made by hands, for it is by faith that we progress."

Valérie and Scott Youmans are true partners. Valérie is an interior designer, and Scott, after giving up a successful career in business, first studied landscape architecture, then became a practicing architect. The Youmanses carved for themselves a little office in a corner of their barn. There, off of an octagonal hallway, they write and draw and create, elbow to elbow. At the moment, they are working on a house in Greece. "Now we only work when it's something that really interests us," Valérie Youmans says. "We're doing this house for a friend."

But they are never idle. For one thing, there is always La Cour de Ferme itself to keep them busy. They bought the place in 1980. "It was an incredible opportunity to buy seventeen thousand square meters in Switzerland," Scott Youmans says. "That may not sound huge, but here—this is a small country—it's a big property. And because the old house stood on it, we could make ourselves a

BELOW: A corner in the antique-filled sitting room is composed of a 19th-century Austrian writing desk, a Chinese lacquered box and tea caddies, and an 1820 sang-de-boeuf bottle. Hanging on the wall are a painting by Charles Shaw and an antique Indian temple carving. The chrome chairs are by the Youmanses' friend Paul Tuttle. OPPOSITE: Original beams from the 17th century span the sitting room. The pair of portraits of noblemen are 17th-century Italian. Rare multicolored Berber rug.

Each room, each tabletop, is an anthology of memories and associations.

An eclectic mixture of antiques in the master bedroom includes a 19th-century Korean chest, an ecclesiastical candelabrum and a Venetian mirror. An Indian bracelet is wrapped around a swan, which was a gift from Oscar Hammerstein's widow, Dorothy.

ator defines it, "a Georgian color." "Valérie is wonderful with colors," her husband says, "and worked patiently with the painter until she got what she wanted."

"I hated the idea of looking out all winter at the white snow from a room with white walls," she confirms. Some visitors have found a Mexican character in the rough, adobelike plaster walls, while others have been reminded of the houses in southern Italian fishing villages. Valérie had neither in mind; the walls just seemed right as they now are.

All their lives—they recently celebrated their fortieth wedding anniversary—the Youmanses have collected things: paintings, objects, furniture, rugs (their kilims are just one source of pride). Both inherited furniture from their families, and they prize presents from friends. So each room, each tabletop, is an anthology of memories and associations. Old

ABOVE: The view to the kitchen from the dining room is set off by a Louis XVI country marble-topped commode that is framed by the house's ever-present posts and beams. Greenery and drying herbs are combined with European and Oriental ceramics.

BELOW: Candlelight softly brightens the dining room at dusk, and French doors reflect the table, set with antique family linens and Baccarat crystal. The 1806 portrait of a boy is by Louise Mauduit and Jacques-Louis David. Chairs are by Paul Tuttle.

place to live." They are still at work, making little additions and subtractions, the fine-tuning of a home.

After decades of neglect, the place was a wreck inside. But every bit of wood, every beam or floorboard that hadn't rotted or succumbed to woodworm, was carefully saved and reused. The former floor is now the ceiling of the spacious sitting room. Four beams from the barn now cross the room above door level, but they do not touch the ceiling. "My husband liked the idea of the beams there to lower the height of the room, and to make it more intimate," Valérie says. There is also a one-ton beam supporting the roof, and the end walls are strengthened with concealed concrete. "We have to think of the weight of the snow in winter."

Snow also explains the color chosen for the sitting room walls and draperies. "Warm apricot," the cre-

LEFT: In the top-floor guest bedroom, high eaves accommodate a rustic Swiss canopy bed. Between the windows hangs a childhood portrait of Valérie Youmans's mother. ABOVE: Centering the master suite on the ground floor is a bed covered in Ralph Lauren sheets. A cane-back bergère mixes with bamboo tables and a Kashgai kilim.

and new live comfortably together: In the dining room, for example, the early-nineteenth-century portrait by Louise Mauduit and Jacques-Louis David looks toward the steel-and-cane chairs designed by Paul Tuttle, a friend of the Youmanses.

Still, there is a sense of coherence in the house, imposed not by a decorator's fiat but by the taste of the inhabitants. The decorator, Valérie herself, has subtly underlined that coherence. For instance, she discovered early in the transformation process a certain Swiss linen she liked—simple, strong, versatile. And she used it throughout the main floor for cushions, lampshades and upholstery. Similarly, all the baths are paneled in light wood. "I don't like tiles," she says firmly.

And yet, having used the planks of the old floor for the ceiling of the living room, they used tiles for the present floor—handsome, discreet French terra-cotta—because they conduct heat well. "The old floorboards were too thick anyway," Valérie says, pointing to the ranks of bookshelves that rise on either side of the fireplace. "We used the leftover ones for shelving." The shelves, indeed, are almost as thick as a book.

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North of the Golden Gate

Reworking Intimate Spaces for an Eclectic Collection near San Francisco

INTERIOR DESIGN BY RONALD CROSETTI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

THREE YEARS AGO, the current owner of a suburban house was living in a sophisticated apartment on San Francisco's Nob Hill, with occasional daydreams of backyard swimming pools and summer days without fog. When the dreams became more insistent, he decided to move to Ross, a tree-shaded village half an hour north of the Golden Gate Bridge.

"I wanted to live in this town. It's a small community, and when something comes along, you have to grab it," he says, explaining his reason for snapping up the house even though it clearly needed some work.

He invited San Francisco interior designer Ronald Crosetti to come over to take a look. They had worked together with happy results on the Nob Hill apartment, but this time the meeting was not auspicious.

"I knew he hated it because he didn't say a word," the resident recalls of that day nearly three years ago. Crosetti remembers it, too. "I walked in the door and practically fainted. I was speechless. There was not one redeeming feature."

The object of his considerable scorn was a boxy gray shingle house, originally built in 1960, then enlarged

In the village of Ross, north of San Francisco, designer Ronald Crosetti sought a neutral background for myriad elements in an updated interpretation of a New England house. The mix of objects in the living room includes Mexican masks on stands, a 16th-century tapestry, and, on a corner table, a New Guinea clan spirit carving. The carving next to it—bought while the owner was "trekking through Bhutan"—was nailed to the outside of a store. George II side chairs; Afghan rug.

ABOVE: Elsewhere in the living room are two oils by San Francisco artist Kevin Kearney. Displayed atop the 17th-century English oak chest are, from left, a 19th-century Thai Buddha, and two tribal figures and a wooden lock, all of African provenance. The leather-covered mahogany fauteuil is Louis XVI style.

OPPOSITE: "The collection has taken ten years to assemble," says the resident of the kachina dolls—some bought at the Hopi reservation—and rattles displayed in the dining room. Tyrolean chairs surround an antique turned-leg table. *The Cube* by Ron Davis is mounted above the room's entrance. Masland carpet.

with somewhat haphazard additions. The first thing that he and everyone else noticed was that it was dark to the point of gloom. Some of the windows were narrow and badly placed, and there simply weren't enough of them. To make matters worse, sunlight barely pierced the wall of untrimmed trees entwined with an overgrowth of tangled ivy.

Dark paneling and black appliances further dimmed the kitchen, in spite of its sliding doors opening onto the swimming pool. There was more gloom in the living room, which had two windows and mirrored walls, so that, the designer remarks bluntly, "it looked like a nightclub." Furthermore, the narrow, L-shaped room was weighed down by a loft protruding from the second floor.

Crosetti quickly realized that no amount of artfully applied decorative cosmetics could erase the basic problems of the house. The first step, therefore, was a major reconfiguration of the available space. On that day, once he had gotten over the initial shock, he spent two hours walking through the house. At the end of his promenade he had a new floor plan in mind, one that used every possible means to bring in natural light.

"Ron is the best space planner I know," comments the owner. Crosetti turned the L-shaped living room into a rectangle by moving a wall and sacrificing a bit of space in the adjoining kitchen. He improved the proportions of the room by lowering the ceiling and eliminating the loft. A fireplace and two pairs of French doors were installed to break up the length of the long outside wall. Although the fence is only a few feet from the windows, attractive latticework, climbing vines and flowering plants all help to create an illusion of greater space.

Finally, he painted the room in a sunny, subtle shade of peach, a color

that initially horrified the owner. "I'd been living in tans and café au lait for years," he explains, but he soon came to realize that the color was essential to lightening and softening the room.

After the interior had been beaten into shape, the resident required little in the way of elaborate décor. The personality of the house comes from the dozens of treasures that he acquired on his frequent travels, which are as apt to be in Bhutan and Tonga as in Paris and London. Many of the objects are proof of the owner's sharp eye and ability to see aesthetic beauty in mundane objects. A wood sculpture in the living room is actually a lock that comes from Africa. A carved and painted wood disk once decorated the façade of a shop in Bhutan. African and Mexican masks hang harmoniously together, testimony to the links between cultures.

In the dining room, an array of kachina dolls from the Southwest fills one wall. Interspersed with the dolls are samples of another Hopi artifact, the brilliantly painted rattles created by a father and his son. The rattles invite little interest when they are laid down on a flat surface, but they have taken on a vivid personality, like colorful ghosts, because they are exhibited upright in custom-made wrought-iron holders.

The blend of primitive art, antique country furniture and contemporary art is highly personal. Such happy combinations give the house something of the spirit of a cottage belonging to a retired nineteenth-century British diplomat, surrounded by the implied adventures of objects collected during a dozen postings at the far reaches of the empire. For Crosetti, the house is a triumph over adversity. For the owner, it's a nice place to come home to, after a day at the office or a trip around the world. □

In the master bedroom, watercolors painted on cotton cloth are part of a group of landscapes found in Thailand. Blankets are from Guatemala. Atop a George III walnut double chest is a many-armed bodhisattva. Behind it, partially hidden, hangs an Ilya Bolotovsky lithograph.

Historic Houses: Haga Pavilion

King Gustav III's Enchanted Realm Outside Stockholm

TEXT BY PHILIP MANSEL PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

PRECEDING PAGES: Turkish-style copper "tents" stand guard at the entrance to Haga Park near Stockholm, where Sweden's "charmer king" built his favorite residence, more commonly known as Gustav III's Pavilion.

RIGHT: The pavilion—completed in 1792, the year of Gustav's death—was designed by Olof Tempelman and modeled on the Petit Trianon at Versailles. It has been fully restored.

BELOW RIGHT: The interiors were done by Louis Masreliez, who brought the Pompeian style to Sweden. A marble bust commands the dining room, which leads to the drawing room.

OPPOSITE: In the King's Bedchamber, a painting of Henry IV of France by Alexander Roslin represents a monarch greatly admired by Gustav III, who, like him, was to be assassinated.

GUSTAV III, king of Sweden from 1771 to 1792, was one of the cleverest men who ever sat on a throne. He wrote operas and translated Voltaire with the same panache with which he defeated Catherine the Great of Russia and quelled disobedient Swedish nobles. He was a man of such refinement that in Sweden he is remembered as "the charmer king," and the word *Gustavian* is still a synonym for elegance. Haga Pavilion, set in a park on a lake outside Stockholm, is the finest memorial to King Gustav and his age. Like many royal buildings, it drew its inspiration from France.

When Gustav III visited France in 1784, the queen, Marie Antoinette, gave an entertainment in his honor one evening at the Petit Trianon. The women wore white, the men scarlet and gold, and night was turned into day by flares and candles in the gardens. Gustav III wrote, "It was a real enchantment . . . a truly Elysian fete," and the Petit Trianon inspired him to create his own paradise at Haga.

Haga Pavilion was constructed, around an earlier house, from 1787 to 1792. King Gustav, who was a great Francophile, built Haga with both Swedish and French features. The architect was a Swede, Olof Tempelman; the decorator was a Frenchman,

Gustav visited France in 1784. The Petit Trianon inspired him to create his own paradise at Haga.

The walls of the drawing room, which are decorated with paintings of the deities Juno, Apollo, Jupiter and Minerva, are testimony to Masreliez's years of study in Italy. The furniture is Swedish, by Erik Ohrmark, except for the mahogany *console desserte*, which was fashioned by Adam Weisweiler.

The library's fireplace is from a Piranesi design; above it is a cast of Sergel's medallion of Swedish ambassador to France, poet and collector Count Creutz, from whom Gustav III acquired his book collection. The king's son, Adolf, removed the books and took them to Germany when he was exiled in 1809. They were brought back in the 1920s. Of the original furniture, only the library steps and chair survive.

Louis Masreliez. Gustav III was the guiding force for much of the design. His notes can be seen on many of the plans, and he drew detailed sketches to show what he wanted.

Masreliez, who had traveled to Italy with the king, was inspired by Raphael's decoration in the Vatican and Piranesi's wild Neoclassical design, as well as by the ruins of Pompeii. The interior of Haga is in the late-Gustavian style, which is a deliberate rejection of the Rococo. The thirteen rooms are decorated in colors that are purer and cooler than contemporary French taste. Indeed, when he went shopping in Paris, Gustav III often said, "That decoration is too elaborate; it is suitable for the queen. I want something more simple."

Haga shows what France missed by turning its energies from the art of living to the practice of revolution after 1789. It is so alive, so representative of Gustav III and his style, that around every corner one expects to see the fascinating, electric figure of the king wearing the black-and-red Swedish national costume, which he designed himself.

Haga was repeatedly altered and painted over during the nineteenth century. However, with the help of 153 original drawings by Masreliez, and surviving inventories and receipts, it was restored to a close approximation of its former state between 1937 and 1948.

One of the charms of Haga is that it blends perfectly into the surrounding landscape. That is hardly surprising, since its English-style park was designed by the king's friend Fredrik Magnus Piper, "Surveyor to the Royal Household." The king had sent him to England to study gardens, and Piper believed that a park should resemble "beauteous Nature [so] that the most initiated will never discern any trace of the artifice and expense devoted to them." Set on the edge of one of Stockholm's innumerable lakes, Haga Park contains characteristic eighteenth-century ornaments: Turkish copper "tents" at the entrance, a Turkish kiosk, a Chinese pavilion, a temple where the king could eat in the summer, and an orangery.

Gustav III did not enjoy Haga for long. In 1789, with the support of the

Built to open onto and reflect the surrounding landscape, the Mirror Room creates for visitors the illusion that they are floating on a lake. Its classical character is enhanced by the decoration in the style of Robert Adam and the friezes above the columns that depict Apollo, Minerva, Homer and Virgil. The pine floors were painted to look like mahogany. The sofa and chairs were modeled after ancient Klismos designs.

poor and the peasants, he carried out a second bloodless coup d'état against the powerful and corrupt Swedish aristocracy. They were enraged by their loss of power, by the king's extravagance and constant wars, and by his handsome young favorite, Count Armfelt. In 1792, although running out of money—the royal household could not pay its bills—Gustav III was nonetheless thinking of another war to free Louis XVI and Marie Antoinette from the control of the revolutionaries in Paris.

A group of aristocratic conspirators decided that assassination was the only solution. The king, who was spending more and more time away from Stockholm at Haga, received many warnings. Indeed, one night two conspirators, Anckarström and Horn, crept up to Haga under cover of darkness to murder the king. However, they were so terrified by seeing him through the tall ground-floor windows, lying on a sofa surrounded by his books, that they ran away.

On his last day at Haga, March 16, 1792, Gustav III inspected progress on the palace that he had started to build on a hill above the pavilion, watched sleighs racing on the lake and then drove by sleigh himself over the snow to Stockholm to attend the last masked ball of the season in the opera house. During a quadrille in the middle of the ball he was shot in the back by Anckarström. He died, after immense suffering, thirteen days later. The king's end has been immortalized in words and music in one of Verdi's greatest operas, *Un Ballo in Maschera*. Haga Pavilion immortalized the king in wood and stone.□

The interior of Haga is in the late-Gustavian style, which is a deliberate rejection of the Rococo.

The copper "tents" that are set at the entrance to Haga Pavilion's expansive grounds were built in 1787–90 by French architect Louis Jean Desprez in order to house Gustav III's guards. At the time, the king, in alliance with Turkey, was fighting Catherine the Great. He went on to defeat her navy in 1790. The park today is as the king and his surveyor, Fredrik Magnus Piper, left it.

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Kenzo
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drew from traditional Japan." At the same time, Kenzo's new approach was geared to what young people instinctively wanted. There was an innocent, childish grace about his use of simple but brilliantly colored fabrics. He gave wings to his dresses; with their light folds, they seemed to float on the air or open like flower petals.

Within five years he had opened his celebrated boutique, Jungle Jap, whose interiors, painted in collaboration with Atsuko Kondo and Atsuko Ansai, vibrated with color. By October 1970, Kenzo was fully established as an international designer. Diana Vreeland came to see him in Paris. In 1975 he returned to Japan to show his collection before a gathering of eighteen thousand people. This from the boy who had left home ten years before armed with a copy of *Europe on Five Dollars a Day*. Meanwhile, his application of an Oriental aesthetic convinced him more and more that, as far as fashion was concerned, he should remain free of all constraints.

In October 1976 he opened a new boutique on the Place des Victoires that featured a sand-and-grass-covered podium planted with palm trees. It was lighthearted fun, and clients came in droves. In May 1989, Kenzo organized a three-day show of his work at the fortress of Himeji, the Japanese town where he was born. By then, he owned shops in most of the world's major cities, and along with a Kenzo fragrance he was selling a line of Kenzo linen, accessories and children's clothes.

Kenzo's eyes shine with pleasure behind his heavy fringe of black hair as he contemplates his new domain. "You know, for a whole decade I lived entirely for my work. Work was my be-all and end-all, and it was the only thing I ever thought about. But these days I've begun to feel that living may be more important. In the evening, when I get back from work, I swim alone in the pool, which is kept at a constant temperature of eighty-six degrees. Or else I invite three or four friends over for a Jacuzzi. It's great just sitting there in the water, drinking sake and chatting. I once managed to fit ten people in, but it was a trifle awkward, so I didn't do it again. Other times we'll all put on kimonos and have a proper Japanese dinner in the teahouse.

"I've even started daydreaming about vacations. I'm a Pisces, so I dream about being surrounded by water—maybe an ocean-front house near Kyoto, or a boat. In the end," he says pensively, "friendship plays the really central role in my life. It's a joy, for example, to share a good meal with close friends; cooking is also very important to me. Above all, I love surprises. Society functions bore me, but if someone throws a spontaneous party for friends, just for the fun of it, well, that's what I like best."

"It's a delicious sensation, having a massage with your nose on a level with the fish in the water."

The young man who arrived in France all those years ago possessed self-confidence, concentration and enormous willpower. Today, Kenzo is completely unchanged, with the same underlying innocence, curiosity and delight about everything around him. "I love everything," he says ingenuously. "The street, photographs, art books, plays, cartoons, fashion magazines, Mickey Mouse, Minnie Mouse . . ." Paris is one of his favorite cities in the world, and it has benefited the most from Kenzo's creations, his multicolored clothes suitable for all ages and all seasons. □

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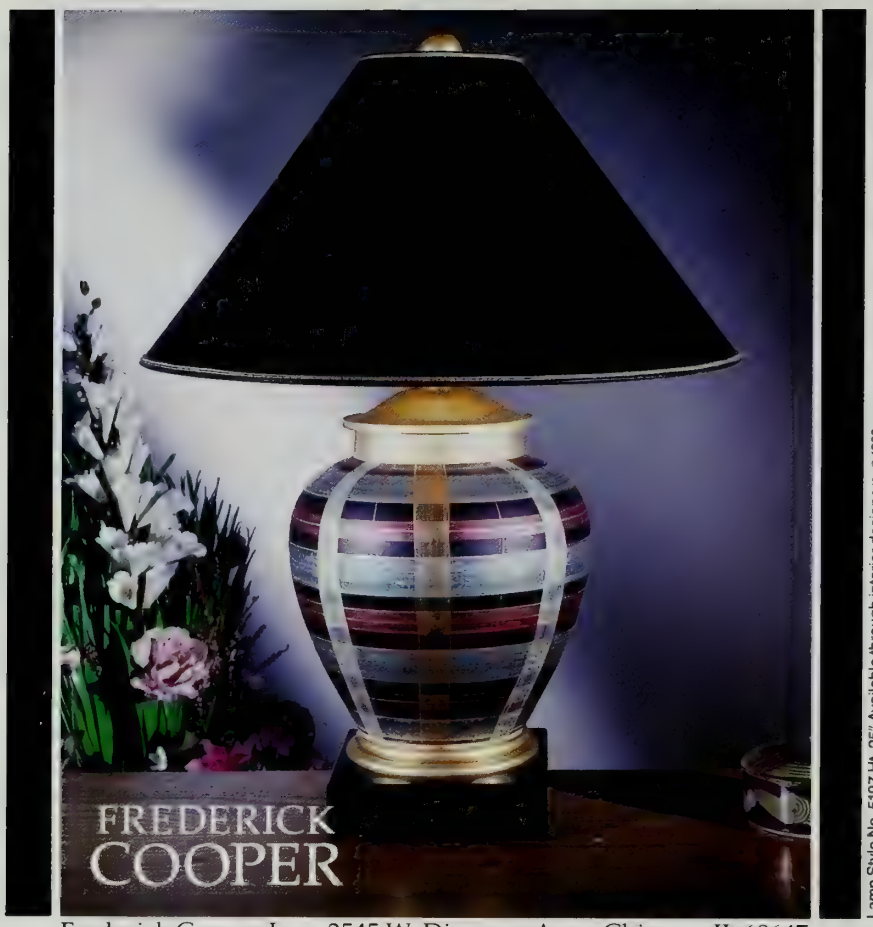

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LAS ALAMANDAS RISING

Isabel Goldsmith's Resort in Mexico
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just surrender to the spell of the landscape? "What's all very nice is I can do some supervising, I can do some colors, I can do some property accounts, and then have sort of beach breaks. Or read. Or ride." She shies away from giving large house parties. "There are small parties here at night and we have mariachis. I'm only twenty minutes from Careyes, where there's always some people I know staying at the hotel, so one can have quite *large* parties if necessary. I mean, I *have* had cocktail parties over Christmas of two hundred people."

Has Isabel inherited the family flair for finance? "I think I've inherited my grandfather's flair for living well—and decorating. If I had a flair for finance, I'd have a Hyatt on this beach, you know, or something." She will, however, be renting out the houses—"By not selling them, you see, I get to keep control." She hasn't worked out a price structure yet but knows she wants as tenants mostly friends or friends of friends, "or artistic people as I meet them." She sees them as a lucky handful enjoying, as she puts it, "the extreme privilege of having all to themselves a property that could easily have been a resort for thousands."

Although Isabel refuses to be developed and balks at being bought, commercial interests shouldn't feel too rejected—she's willing to rent on a daily basis. She hopes to farm the place out for advertising campaigns. "I think it would be fantastic to do fashion shoots here, because the weather's so reliable—total heaven ten months of the year. There's a bushy hillside with corrals, so if you wanted to you could do a western look here." Ideally, she will spend four months a year at Las Alamandas. "Right now I have to be here more because of the supervising. It's going to be the most perfect hideaway. You feel so good here: You sleep well, you rest well, you recuperate, you recharge—it's got a very creative energy. And one thing I swear: I will never have any nightclubs!" □

On The Premises

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Tole Furnishings
continued from page 228

elmann and the influence of the Adam style were manifested in heroic figures from mythology and in Neoclassical garnitures. Another type of decoration popular in England was pastoral vignettes showing farmers and their animals. Genre scenes were definitely not rustic on French tole, nor did painters see fit to feature peasants. Instead, the aristocracy is seen in formal gardens and sophisticated architectural elements. Historical exploits were also fertile sources for designs. In England, the heroics of Benjamin West's *The Death of Wolfe* were frequently copied, while in France, the campaigns of Napoleon were a popular subject.

As first consul and emperor, Napoleon employed battalions of artists, craftsmen and designers in order to revive the French economy, prevent discontent among the workers and glorify himself. The production of tole objects escalated during Napoleon's rule, not only because of local demand but because he was determined to stop the flow of British imports, including Pontypool wares, into France. Tole lamps, candlesticks and chandeliers were made in great quantities, especially the bouillotte lamp, a shaded candle-lamp named after a popular card game. Bouillotte lamps with tole shades were used in the council room at Malmaison. (Tole lighting fixtures did not catch on in France until the early nineteenth century, but they were esteemed in Italy and Spain much earlier.)

Even after the demise of the empire, the French valued tole into the 1820s. But within a decade, the industry began to decline in Britain, France and elsewhere in Europe. As competition increased, inferior products came on the market, and the bad examples drove out the good. The death blow came after 1840, when the electroplating process was patented. Fortunately, fine metalware was durable, even if the appreciation for it was not. Tole has long outlived the memories of its downfall and the vagaries of taste. □

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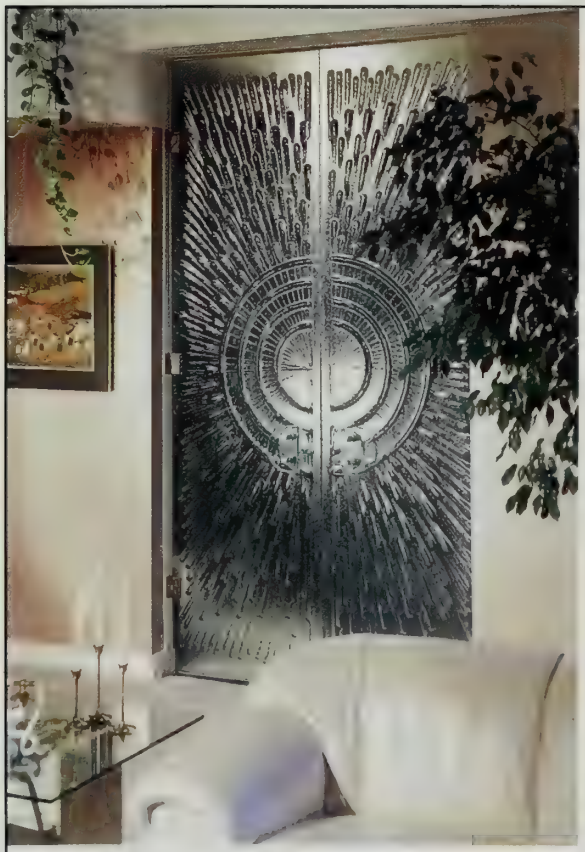

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A Landscape in Segovia
continued from page 243

of Carmen, where the great mystic poet Saint John of the Cross is buried, he found the remains of ancient cypresses. The fine, rectilinear trees, which give a space such a sense of order and harmony, are now a prominent feature in his garden.

When Silva Delgado first set foot on the ground he intended to revivify, he discovered beneath the weeds and brambles the long-forgotten terraces, walls and paths that were once part of a grand medieval garden. Many gardeners might have eliminated all vestiges of the former design and imposed their own, but Silva Delgado did his utmost to restore the original scheme so it would reflect the sophistication of medieval Spanish gardens.

"The eighteenth-century garden belonged to the English, the seventeenth- to the French and the sixteenth- to the Italians," Silva Delgado explains, "but before the Enlightenment and before the Renaissance, when much of Europe was still in the Dark Ages, it was the Spanish garden, or to be more precise, the Moorish garden, that was the example. Look at the Alhambra and the Generalife of Granada, or the Alcázar of Seville—they are monuments to civilization!" Yet when the Moors were expelled from Spain after the Christian reconquest in 1492, the Spanish promptly ruled all that was Moorish to be anathema. "The Spanish turned their backs on a glorious civilization that had excelled in philosophy, literature, science, medicine, architecture and, of course, horticulture. One of my main concerns," remarks Silva Delgado, "was to bring back the long-neglected Moorish sensibility for the landscape and their use of space, water and plants."

The garden's terraces and sequestered plots enclosed by low walls are indeed reminiscent of the Moors, who, in architecture as well as landscape design, had a penchant for the labyrinthine. Silva Delgado has used these distinct spaces to cultivate di-

continued on page 288

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A Landscape in Segovia
continued from page 286

minutive gardens within the garden. Along a lengthy stretch at the foot of the ancient river canyon wall he has planted a sea of lavender. Farther on is a sweep of white, blue, mauve and saffron-colored irises. There is a corner rich in old roses such as the Alberic Barbier and the Albertine. Other spaces are dominated by asters, chrysanthemums, peonies, heliotrope, daffodils and azaleas.

At the site of a natural spring at the top of the garden is a small pool with goldfish and water lilies. As the pool overflows, water descends through a narrow channel cut into the paths and steps leading to the terraces below. The effect recalls the fountains and pools of the Generalife, which were built to proclaim water as the source of all life. "Imagine, the water source and irrigation routes in this garden have not changed for centuries, yet there is not one corner that does not receive adequate water," Silva Delgado points out. "If we receive a torrential rain, the garden does not suffer, while those of my neighbors are devastated."

Although Silva Delgado studied and later taught at France's prestigious Ecole Nationale Superieure de Paysage in Versailles, a place where the immaculate, orderly garden reached its zenith, there is an abundance in his garden that is more akin to the English tradition than to the French. "Perhaps it is because of my Latin American heritage that I am drawn to profusion," he says. "I see the garden as a kind of palette in which I can mix, vary and blend all of the colors, shapes and smells that I can possibly draw upon."

Beneath an outcropping of the canyon wall, Silva Delgado has arranged some wicker chairs from which the sweep of his garden and the monumental edifice of the Alcázar can be observed. It is a thoroughly tranquil place, one that evokes a distant prelapsarian paradise more ancient than the stones of the canyon and the hearty roots of the venerable ginkgo tree. □

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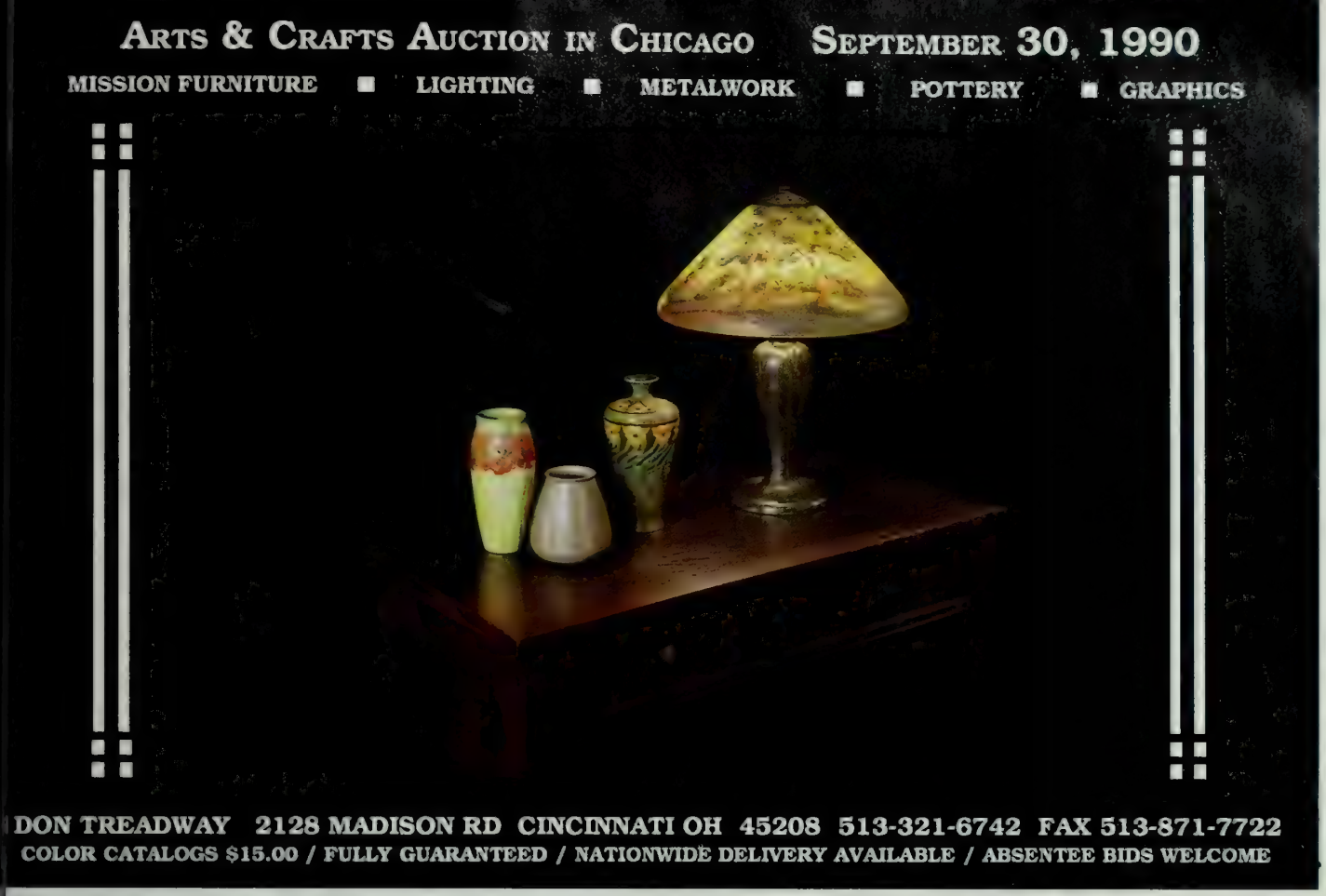

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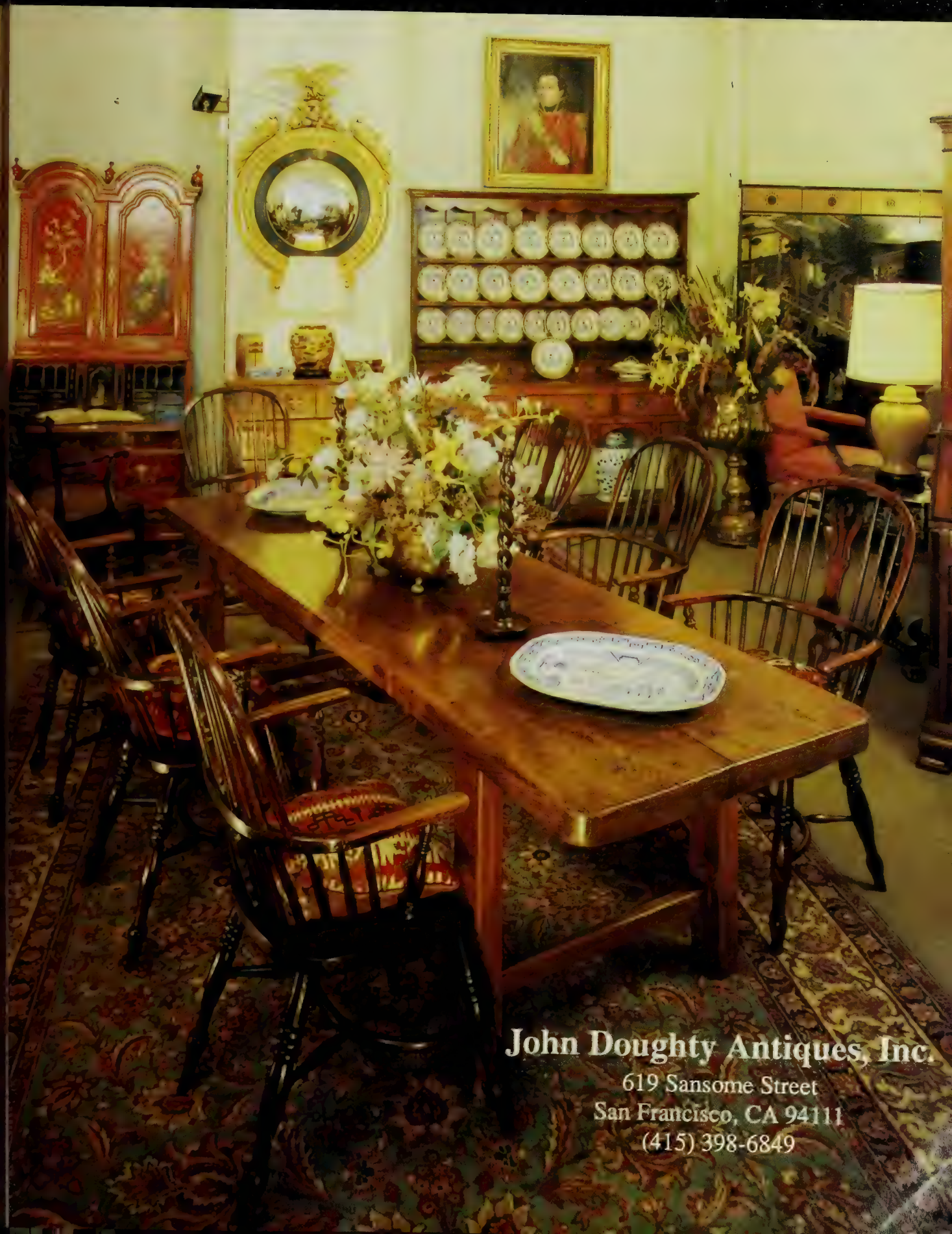

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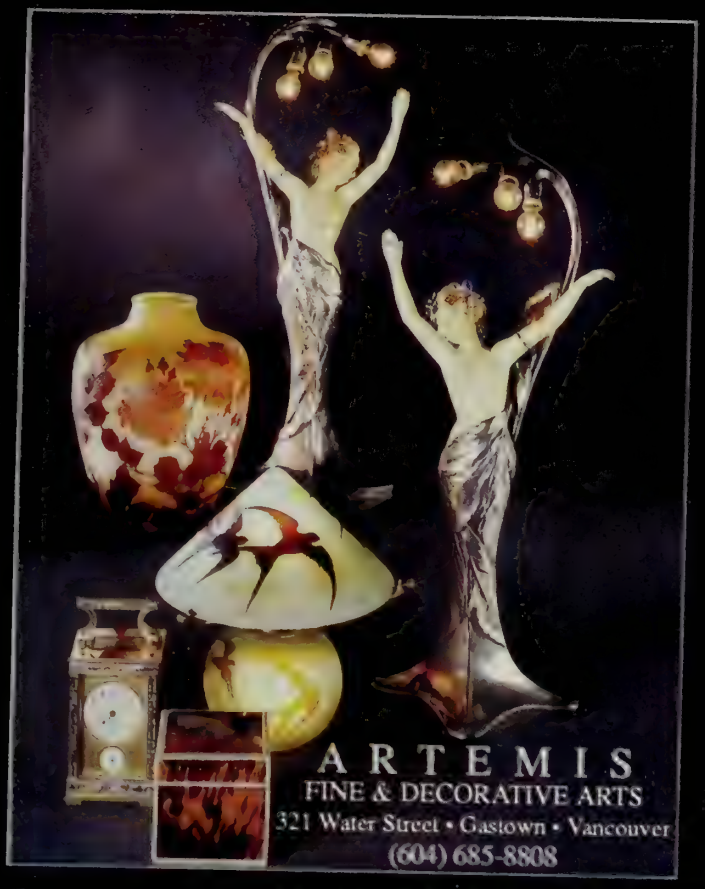

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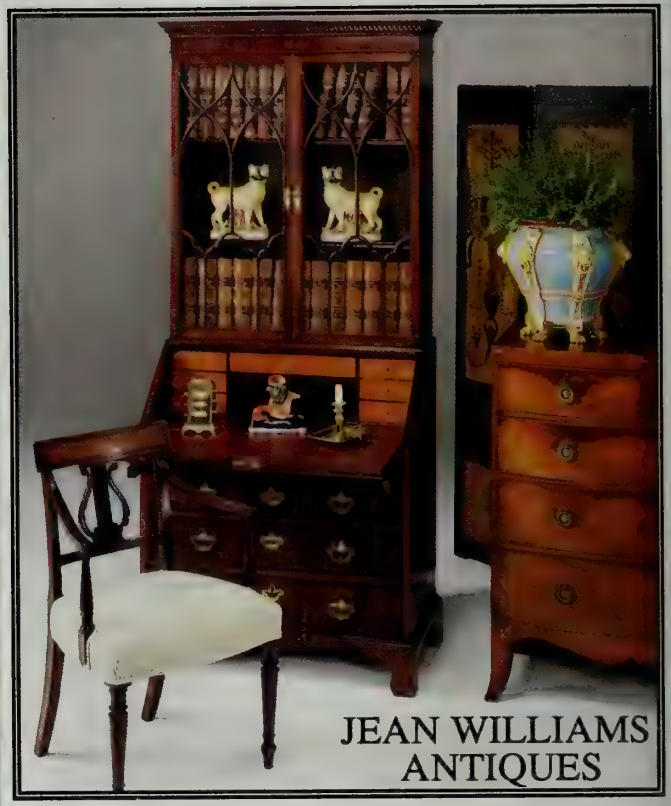

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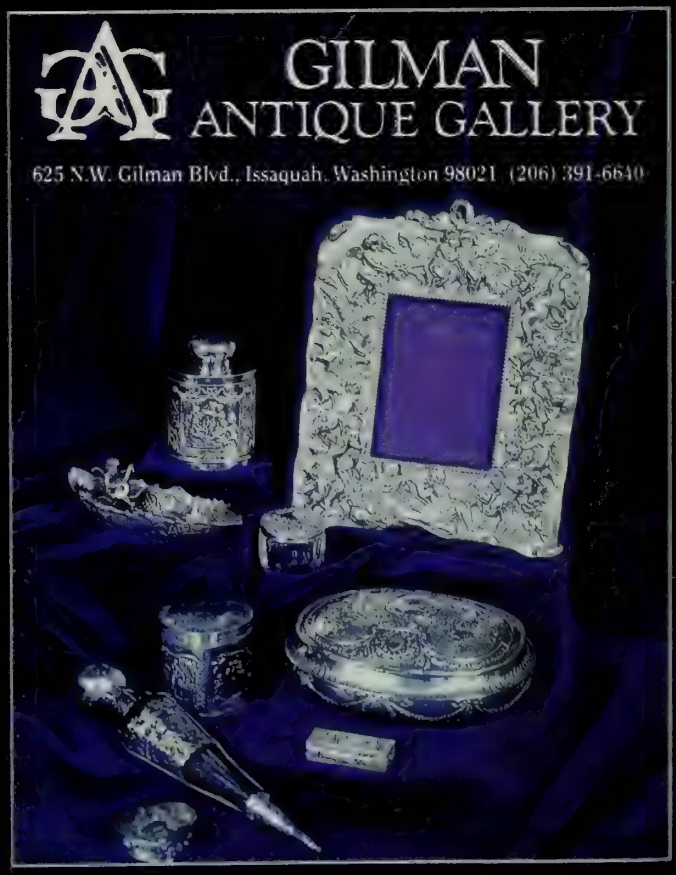

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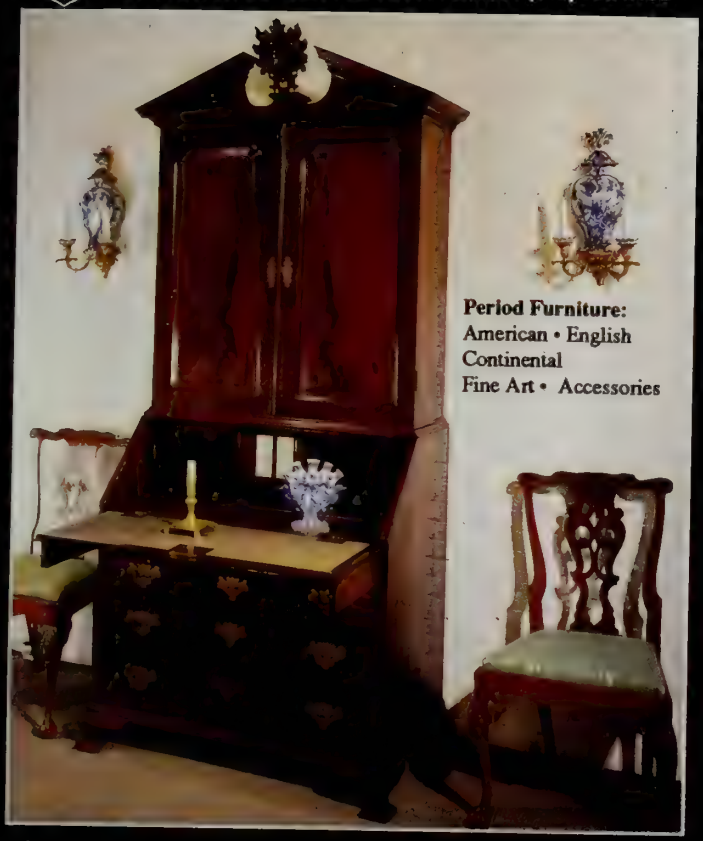

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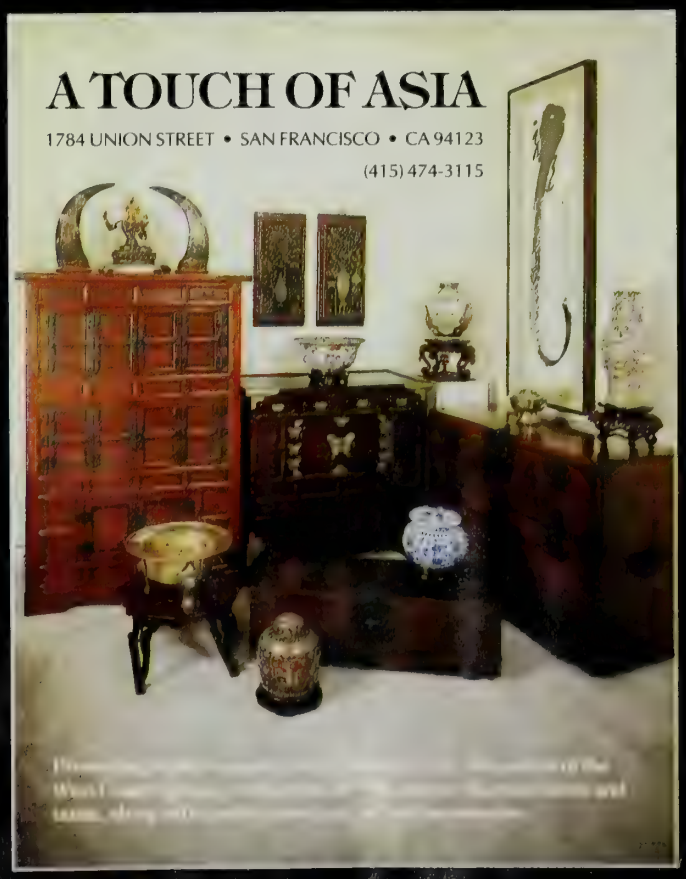

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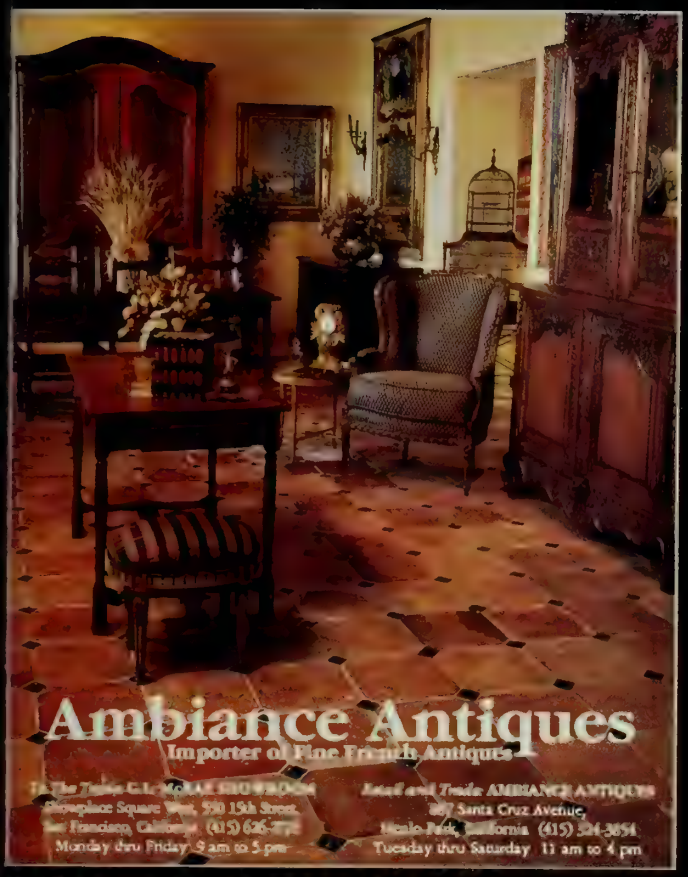

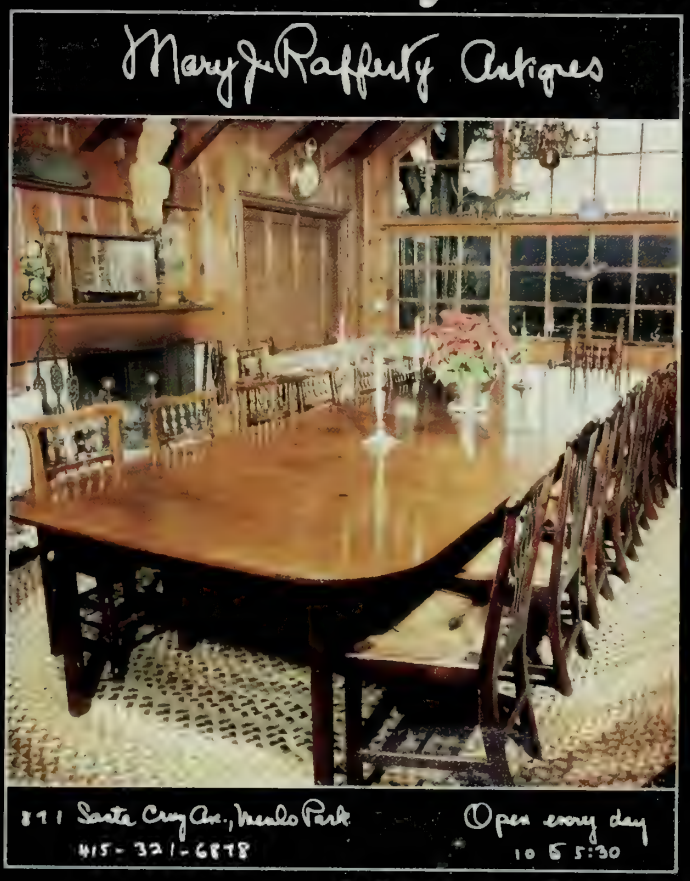

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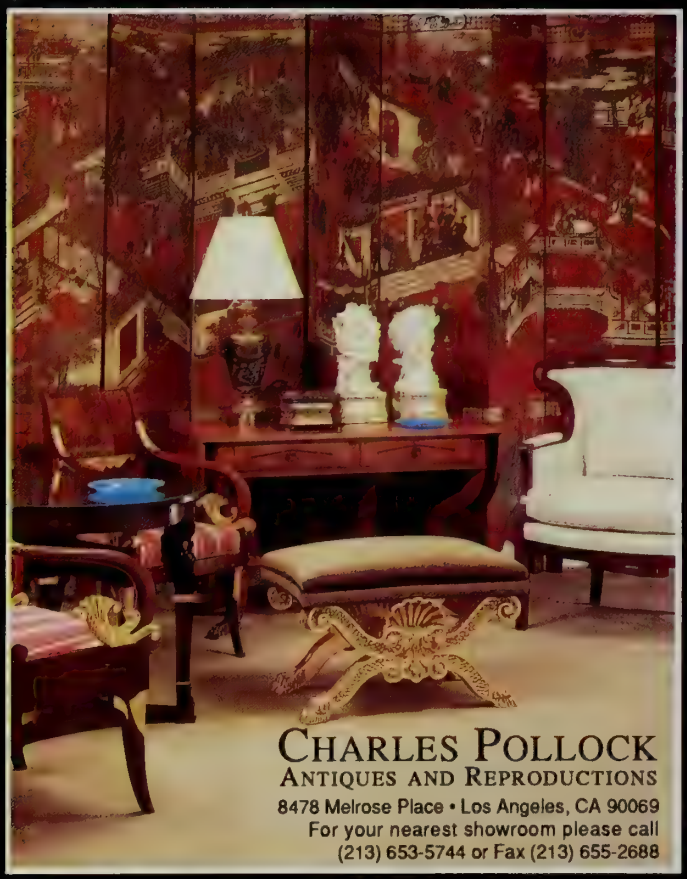

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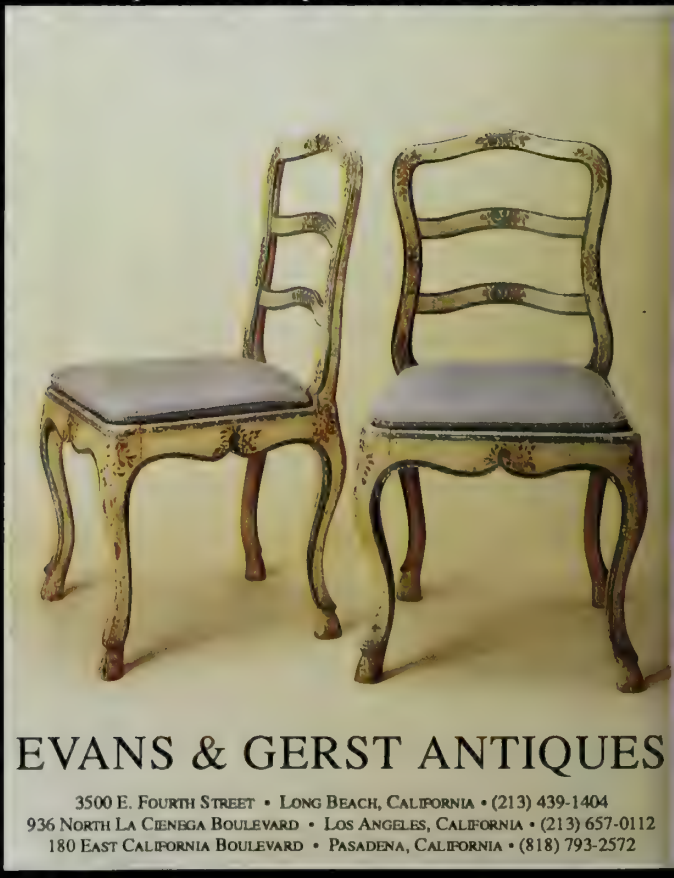

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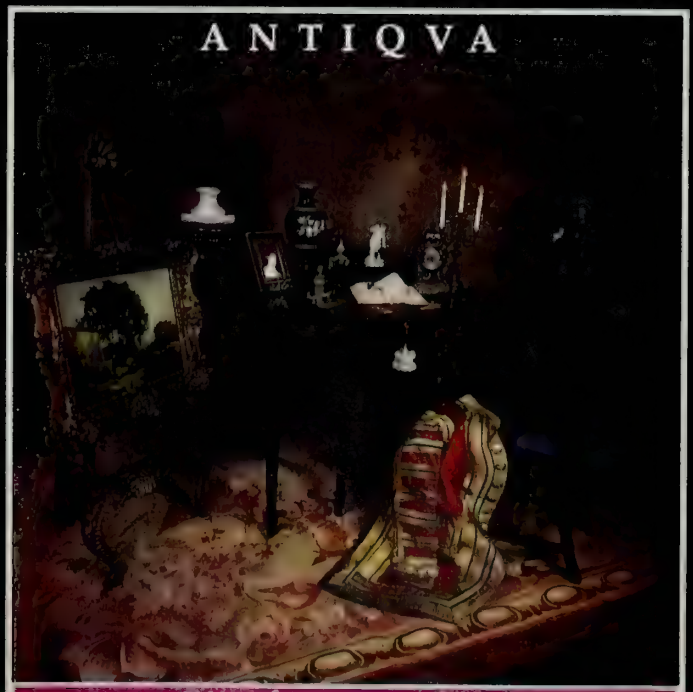

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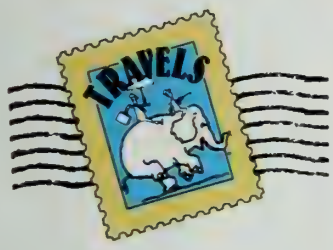

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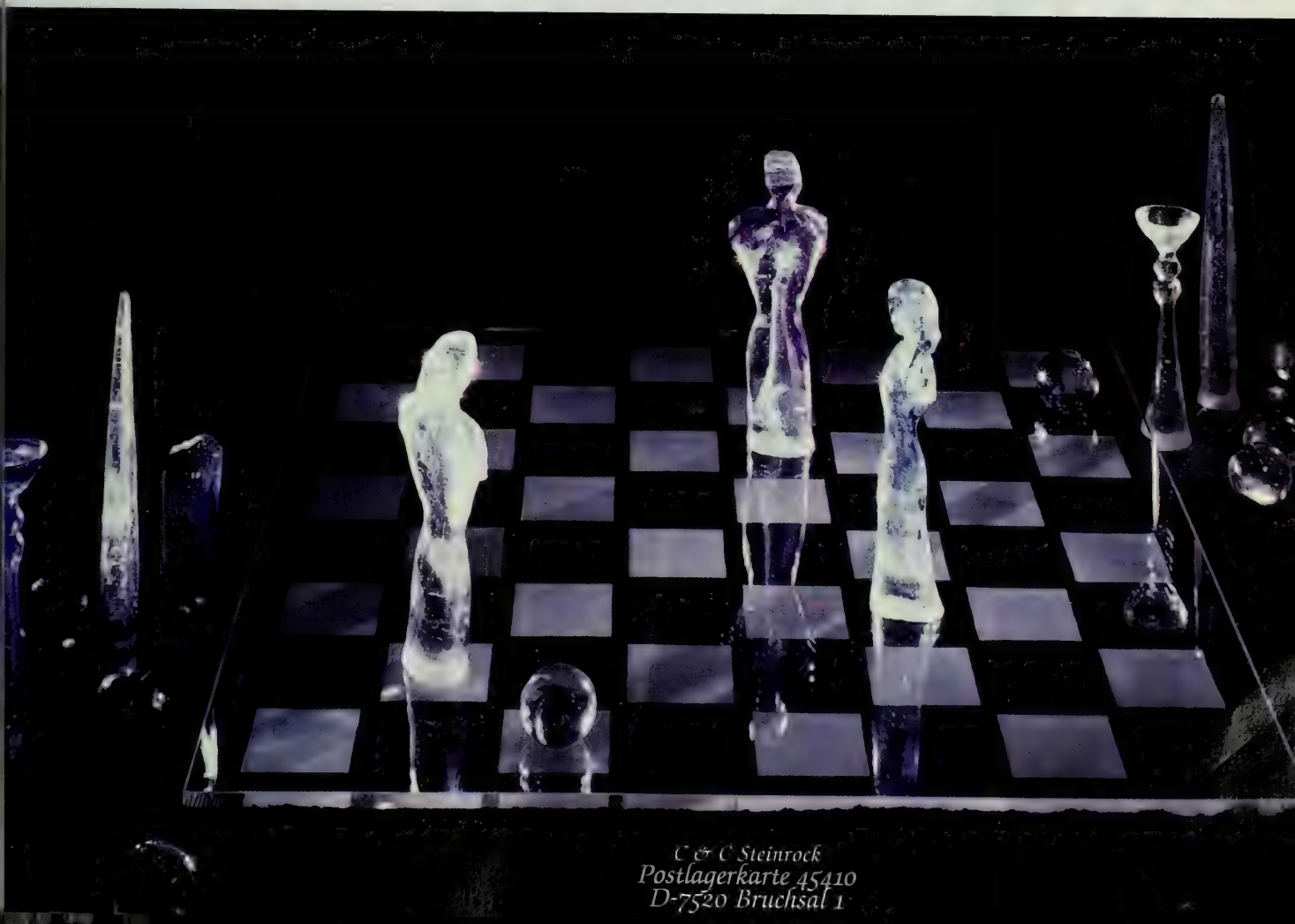

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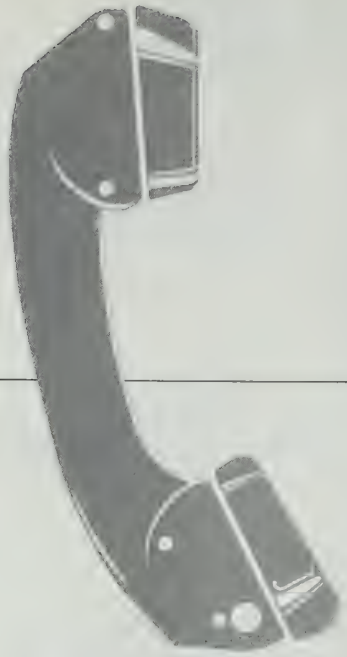

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well—right in the living room—its bright eye burning on the terrace; it was carved by Felipe Benito Archuleta, a New Mexican.

Vestie Davis, whose 1972 painting of the New York Public Library Davies owns, preferred to paint New York City buildings. "And Coney Island—he loved Coney Island," Davies adds. "He would charge by the number of people he put in a painting. That one over there was very expensive because he put so many people in it," he says, pointing to an oil of a thronged Rockefeller Center skating rink.

Over Davies's bed *The Circus* by Albina Felski unfurls, trailing the gonfalons of many a circus season. "I love the colors and the perspective," Davies explains. "She was a welder who painted a picture every once in a while." Over the bedside table is a work by Frank Koci. "He hated the church, so he always painted clergy ogling nude women." On another wall, three Gustav Klumpps sit on top of each other. "His philosophy of painting was to paint beautiful girls in the nude or seminude in dreamlike surroundings."

In clothed contrast is Martin Ramirez's *Madonna*. "Ramirez was a mute, of Mexican descent," Davies points out. "He began drawing at the age of sixty, using whatever paper was at hand. He died in an institution." In the glassed-in dining room, above an old Spanish trestle table, hangs an astonishingly powerful painting by Jack Savitsky—a painting somehow flush with the innocence of its own creation—of the sun going down on an unbroken line of burnt-out miners wending their way home. Davies elaborates: "Savitsky was a coal miner himself, in Pennsylvania, and when he emerged from the mine, the sun would burn —sear—his eyeballs." The picture sears ours.

There is "absolutely no social clout" to collecting in this area, Davies insists. "Much of the art world today seems to me to be obsessed with social status, with having to have 'the latest.' Believe me, you do not collect a Savitsky, a Felski, a Klumpp, for the sake of name-dropping at lunch and dinner parties, and there is no degree of prestige in announcing that you have just succeeded in obtaining a Ramirez. I think I can say that folk-art collectors are drawn to the field by the art itself—no ulterior motives. Not that I mean to disparage the dedication of any *true* collector of *any*thing."

Davies credits the late Sidney Janis, one of New York's legendary art dealers, with being among the first to recognize folk art. "It was Janis who discovered the great Morris Hirshfield—he was influential in having his work exhibited at the Museum of Modern Art in the thirties," he says. Two years ago Davies acquired a Hirshfield of his own, which he considers the jewel of his collection (and jewel-like it is, recalling the ornamental structure of Persian miniatures and the forms and motifs of Islamic decorative art). The painting, which has been exhibited in several of the world's major museums, now hangs over the fireplace in his living room. "I told Mr. Janis how eager I was to buy one of his Hirshfields, and he said, 'I'll show you two and that's it.' And out comes *The Artist and His Model*, the only painting Hirshfield ever did that shows the artist himself."

In the picture the artist is dressed in a blue housecoat and striped trousers. As for the model, she would be nude but for the loosely draped shawl that Hirshfield has her holding in front of her. Critics have always found "a certain sensual reticence . . . a certain childish reserve in the artist's world of forbidden images." And Davies adds that Hirshfield prided himself on never having painted a naked woman in his house: "He kept saying to himself, 'That would not do, it wouldn't look right.' "

Here, in fact, in all *its* nakedness, is the "innocence" of which Saroyan spoke.□

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American Illustration
continued from page 254

day Evening Post, became part of the sociology of our youth, the icons of monthly visits to the barber shop or the beauty parlor.

To read about the major illustrators of the period—in Susan E. Meyer's *America's Great Illustrators*, for instance—is to be reminded of an age of affluence in American society that accommodated the idiosyncratic. In a good year, J. C. Leyendecker, creator of the stalwart Arrow Collar Man—the male equivalent of the pert-profiled Gibson Girl—earned as much as fifty thousand dollars. He and his illustrator brother, F. X. Leyendecker, might pass as the emblematic figures of their profession, living in stylish luxury, partying together, traveling together. Walking together with military precision, they made a striking impression, "the tips of their canes and their black and white saddle shoes hitting the pavement at precisely the same instant." (So at least Norman Rockwell, an admirer and neighbor, remembered the pair.)

But what better characterized the illustrators of that golden time was an innate capacity for work and more work, and the ingenuity the artists brought to their profession. Howard Pyle, a teacher as well as an illustrator, taught his students that in portraying a Quaker meeting, it was better to catch a glimpse, through the window, of a horse patiently tethered to an empty carriage in the heat of the day than to dutifully concentrate on the rows of heads bowed in prayer. "And that's where Pyle was a master," said N. C. Wyeth, his prize student.

Wyeth, the father of the dynasty that included his son Andrew and grandson James, yearned to become a painter only, leaving the commercial trade behind. It was indeed the aspiration of many a hardworking illustrator. In the end, Wyeth did, though with less success than his highly successful progeny.

All things considered—which was, in fact, their forte—America's illustrators did shape the taste of their time. No small achievement in itself. □

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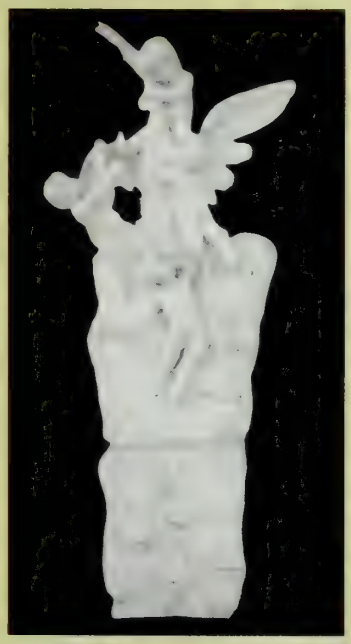

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Restoring a 17th-Century Chalet near Gstaad
continued from page 263

But they have to support plenty of heavy volumes, especially on art, architecture and decoration. In London, Scott found a replica of an eighteenth-century folding ladder, which allows him to reach the top rows.

During the summer, the Youmanses spend some time in a house in Greece, but for part of the season they are in Rougemont, to enjoy the ever-green view. They have no swimming pool, but a swampy patch at a corner of the garden has been reborn as what Scott calls "our million-franc pond." Stones from the river were patiently collected and arranged to form a border and a bed (the pond is terraced, and Scott, a tall man, can stand in its center and be up to his neck in water). But this limpid pond was achieved only after considerable pain: Poisonous matter seeped from the cement, and all of the frogs and fish died. The harmful substance had to be removed. Valérie indicates a green haze at the far end of the water's surface. "Algae!" she cries, as if discovering a vein of gold. "Finally! Now we are really ecologically sound—biotope, as they say here."

The large apple tree at the other extreme of the sward is a hundred years old, but it still bears ample fruit and produces the Youmanses' personal eau-de-vie. "About six bottles a year," Scott comments wryly. A number of the trees were already there, but they planted others to define the view. "We are very fond of our neighbors," he explains, "but we also happen to like our privacy."

The Youmanses have lived abroad for almost thirty years (not counting Valérie's Paris childhood and the period Scott spent in France after the war), most of that time in Switzerland. "At first we were dubious about our choice," he says. "This country has a reputation for being dull. But we haven't found it dull at all."

Visiting La Cour de Ferme, one gets the impression that Scott and Valérie Youmans have a talent for making their surroundings—like their house—come to life. □

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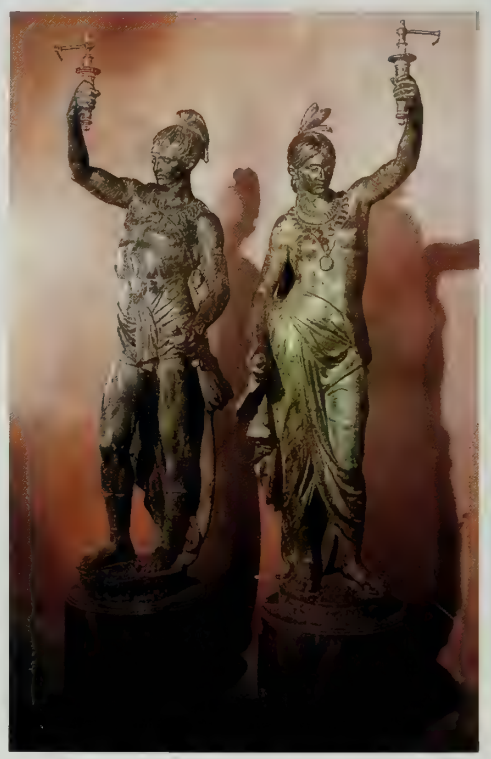
Shop Talk

Guinevere Antiques in London recently came into possession of a pair of rare cast-iron statues of American Indians holding gas lamps (right). The life-size statues—a man and woman bearing torches in opposite hands—were made in France during the latter part of the 19th century, according to co-owner Marc Weaver. Remarking on the finish, Weaver says, "They have a wonderful patination on them." The price—"six figures for the pair." Guinevere Antiques, 578 Kings Road, London SW6 2DY; 71-736-2917.



Design Potpourri

Just opened on Manhattan's East Side is the New York shop of **Slatkin & Co.**, which has been flourishing in New Jersey for a year or so (*AD-at-Large*, May 1989). "About 80 percent of the pieces in the shop are designed and made in our own studios," says Howard Slatkin, referring to furniture, drawings, lamps, porcelain and fabrics. The other 20 percent of the stock is antiques, which he buys on frequent trips to England and France. Slatkin says he now carries fabrics that he has designed for clients. There are also silk fabrics with hand-painted designs in a pale, chalky palette, inspired by 18th-century French fabrics and botanical prints. "The shop is our ready-to-wear for retail customers, and it can serve as a think tank for the couture clients, giving them ideas." Among the "couture" folk who have bought things from Slatkin's New Jersey shop are Mark Hampton, Nancy Pierrepont and Bunny Williams. Slatkin & Co., 131 E. 70th St., New York 10021; 212-794-1661.

Unmasked Treasures

While in Caracas for two design projects, Juan Montoya came across some primitive masks that depict painted faces of Indians or their gods. "They're very colorful, with reds and black and white. Each one is different," says Montoya, who found the masks at **Tipico**, a shop in the Tamanaca Hotel. Chrestel Rosinger, manager of Tipico, says she sells two basic types of South American masks: an ornamental ceramic face mask painted with blue, green, yellow, red and white markings that even has fake hair; and a ceramic mask, or *kybor*, that has big horns and ears to ward off evil spirits. Tipico, Tamanaca Hotel, Apartado 467, Las Mercedes, Caracas, Venezuela; 208-7012.

Back in New York, Montoya spotted a console table with a base of inverted gold shells in the window of **Robert Gingold Antiques**. Inside, he found an American-made 1920s hammered-sterling-silver center bowl with rose quartz handles, a round macassar table with a fluted concentric border, and huge Edgar Brandt bronze panels that Gingold says are the crown jewels of his collection.

"The pieces are in excellent shape. They have great workmanship," says Montoya, who recommends the shop for its unique Art Déco items. Two ten-foot-tall bronze doors with large elephants in relief, a Paul Jouve design executed by Brandt, weigh in at a ton each and came from the 1931 Colonial Exhibition in Paris, Gingold says. Although Gingold has the doors on display, he hasn't decided whether he'll sell them because, like other choice pieces in the shop, they used to belong to his mentor, Walter P. Chrysler. Elsewhere is a six-foot-high polar bear lamp made of cream alabaster from the turn of the century. He says it's from the old Waldorf-Astoria and thinks it was probably commissioned by the late John Jacob Astor, who liked polar bears.

Gingold collects mostly Art Déco items, many of them American-made. Like the location of his store, the items aren't in the mainstream. "I buy what I believe to be great, and they don't have to have a track record. If they have quality, I take a chance on them. They don't have to be Tiffany." He does, by the way, have a rare 1880s Tiffany table and sideboard in stock. Robert Gingold Antiques, 95 E. 10th St., New York 10003; 212-475-4008.

COURTESY ROBERT GINGOLD

continued on page 298

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AD-AT-LARGE

Inside the Design World

For Collectors

COURTESY URSUS BOOKS AND PRINTS

The British of the 18th and 19th centuries were so captivated by the flora and fauna in the colonies that they hired artists to record their beauty on paper (Art feature, Sept. 1990). The resultant gouaches, watercolors and drawings are quite collectible—if you can find one, that is. "There aren't many on the market," says **Margaret E. Tyler**, a London dealer of Indian and Islamic art, manuscripts and books.

Jean-Claude Ciancimino has the famous gouache of a musk deer painted by Indian artist Zayn-al-Din in 1777. The gouache, commissioned by Lady Impey, wife of the chief justice of Bengal, exemplifies the detailed work of the Indian artists working for Europeans on diplomatic and trade missions.

Although he specializes in books, **Bernard Shapero** also sells paintings of Indian and Chinese subjects painted by local as well as European artists. Noteworthy among his holdings are rare pencil sketches and watercolors rendered by Thomas and William Daniell, two famous British illustrators in India, and a "superb mosque" by Henry Thorp.

Niall Hobhouse, a director of **Hazlitt, Gooden & Fox** in London, recently had in his collection two large gouaches of birds and animals painted for Lady Impey in the 1770s. He also was showing an extraordinary group of drawings of fish that were produced for Marquis Wellesley, governor general of India in the late 1800s. The fish, rendered in a type of pen and wash, have a mother-of-pearl sheen that gives the drawing a magnificent iridescence.

Giles Eyre and Charles Greig, of **Eyre & Greig**, are showing a view of the Bangor landscape, rendered by Thomas Daniell in 1789. They also have a selection of early-19th-century watercolors attributed to Ghulam Ali Khan, who was working for William Fraser. Greig says he has loaned four major pieces to the National Portrait Gallery for an exhibit on Anglo-Indian art this month.

Chinese watercolors can be found at **Ursus Books and Prints**. Recently on display was an 1810 watercolor of two Chinese women playing court instruments. A pair of paintings show fanciful objects for festivals—papier-mâché pagodas, silk-covered drums for fortune telling and sacrificial vessels. Gouaches on European-style paper (above) depict religious and temple artifacts, or "home shrines." Painted ca. 1820, they are quite rare and sell for $2,500 each.

Jean-Claude Ciancimino, 99 Pimlico Rd., London SW1W 8PH, 71-730-9950; Eyre & Greig, by appointment only, Box 172, London SW5 0HX, 71-244-7968; Hazlitt, Gooden & Fox, 38 Bury St., London SW1Y 6BB, 71-930-6422; Bernard Shapero, 80 Holland Park Ave., London W11 3RE, 71-493-0876; Margaret E. Tyler, by appointment only, 13 Philbeach Gardens, London SW5 9DY, 71-373-9794; Ursus Books, 981 Madison Ave., New York 10021, 212-772-8787.

Dial A for Antique

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Their restored clocks and watches were so successful that the owners of **Timepiece Antiques** in New Hampshire branched out into restoring antique telephones two years ago. Now they offer nearly 60 phone styles from the turn of the century to the 1950s. The large selection includes a rare Stromberg-Carlson candlestick dating back to about 1890 and an even rarer 1879 oak wall phone. Other offerings include a sleek Automatic Electric Art Déco phone with tuned brass bells that was made ca. 1930, and a 1922 Kellogg non-dial model. Each telephone is an original that is guaranteed to work. "We don't change it," says co-owner Christopher English. "We treat it as you do a classic car."

His partner, James Dodd, says that most of their models were found in barns once owned by telephone companies. They even found some rare 1930s desk phones by Leich, an Illinois company that sold only one model during its three short years in business. English and Dodd are also working with early fans, relics from the Industrial Revolution. Timepiece Antiques, Powerhouse Arcade, West Lebanon, NH 03784; 603-298-5223.

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In the Showrooms

Micio & Co., revived by founder Paul Micio after a disastrous fire a year or two ago, has come out with some interesting wallpapers to supplement its bread-and-butter designs of chrome and pastel tartans. One of the newest is called *Faun* (left) and shows line drawings of a faun's head surrounded by much pastel shrubbery. Done in the manner of a Cocteau sketch or even the Dufy wallpapers of the 1930s, with their *faux-naïf* scenes of boating and flowerpots, this *Faun* is simply sophisticated in shades of silver and taupe. Among the company's other designs is *Tutti Putti*, putti with baskets of grapes, which has been used by Rubén de Saavedra and Robert Metzger; and *Wisteria*, in softened shades of pink and lilac seen this year in prints of the very popular flower. *Eden* (left) has Picasso-like line drawings of men and women—Adam and Eve au naturel—poised as if ready to play volleyball, Cubist style.

Saxony Carpets has taken a dive into color and pattern, adapting some traditional designs and imagining others. *Biltmore* (right), a Wilton carpet, shows a vibrant confusion of highly articulated acanthus leaves and is adapted from a William Morris pattern. *Snow Crystal* (above right) was taken from a Victorian design and combines kaleidoscope images in the field of the rug with snowflakes and butterflies in the border. *English Country* is a lovely aged-looking petit point with pastel wildflowers in garlands and festoons making a lightly formal design on a background the color of parchment. Finally, *Bessarabian Lily*, woven in Hungary as Saxony's bow to the opening of Eastern Europe, has subtly shaded but big and bold flowers done in a sort of refined peasant style, on a bone ground.

Family Reunion

The Craces, Royal Decorators 1768-1899" examines the influence of five generations of the Crace family, who worked for every British monarch from George III to Victoria and dominated the 19th-century world of decorating through their furniture and fabric designs. The exhibition, at the Brighton Museum and Art Gallery from Oct. 9 to Dec. 30, is the first major study of the family business that began in the 1760s with Edward Crace, a coach decorator. His son, John, went to work for Sir John Soane, and at the Prince of Wales's Carlton House and on the chinoiserie interiors of his Royal Pavilion in Brighton. Frederick, the third generation, worked at Buckingham Palace and Windsor Castle. John Gregory Crace worked at Chatsworth (below) and expanded into public commissions, including working with Pugin on the houses of Parliament. The last of the Craces, John Dibblee, worked at Cliveden and on a restoration of the Royal Pavilion. The exhibition, with loans from various museums and stately houses, also affords visitors the opportunity to stroll across to the Royal Pavilion and see the Craces' work in situ. An accompanying book, with a preface by the duke of Devonshire and edited by Megan Aldrich, is being published jointly by the museum and John Murray Publishers. The Brighton Museum and Art Gallery, Church St., Brighton, Sussex BN1 1UE; 0273-603-005.

PHOTO BY BRIGHTON MUSEUM AND ART GALLERY

continued on page 302

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Retablo Redux

Albuquerque antiques dealer **Richard Worthen** has accumulated a collection of 19th- to mid-20th-century retablos at his gallery, including two rare Mexican examples. One, of Saint Vincent de Ferrer (above right) pointing to the heavens while a reclined man, presumably someone the miracle-working saint brought back to life, gazes up, is unusual because Saint Vincent has always appeared alone in other paintings on metal. The other is a vividly colored Inmaculada (far left) in a long white dress with a wrap in an intense blue. Peeking out from behind her is a bright orange sun set against fluffy white clouds and a blue sky.

Retablos have become "extremely collectible," says Worthen, who recently bought some private collections that were put on the market. Whereas 20 years ago $2 or $4 could buy a centenarian retablo, now collectors are paying as much as $1,000 for one, depending on its condition. Usually collectors buy and hang the retablos in groups. Worthen has found that people purchase either the same image painted numerous times or one of every image in a series. Worthen sells solely Mexican retablos of tin or steel. New Mexican retablos typically are more primitive than their Mexican counterparts, he notes. Too, New Mexican retablos were painted on wood in the first part of the 19th century because of the unavailability of metal.

Alongside his collection of Spanish Colonial furniture, accessories and paintings as well as the retablos, Worthen is showing Rio Grande blankets at his gallery. Woven in New Mexico between the turn of the century and World War II, the wool rugs are striped in natural or bold colors and are ideal as wall hangings. Richard Worthen Gallery, 1331 Tijeras St. N.W., Albuquerque, NM 87102; 505-764-9595.

Seating Arrangements

Lacca Ferro, a small metal workshop in Valencia, Spain, that produced Giacometti-style tables a few years back, recently introduced its own line of cast-iron furniture with Neoclassical and Empire influences. Eliane Lambrechts, owner of **Victor Antiques** in New York, sells the complete Lacca Ferro Collection, including sofas, tables and consoles.

The glass-top table gets its inspiration from Roman furniture—the legs are in the form of a lion's-head monoped. The side chair is delicately geometric, with a woven grid seat, slightly curved slender legs and a graceful Biedermeier-style back. The chairs (below) come painted in green with black or white trim, red with gold trim, or bronze.

The Lacca Ferro line is but a small part of Victor Antiques' inventory, which is dominated by hundreds of Biedermeier pieces. A separate store for accessories—19th-century mirrors, lamps, frames and paintings—is a few blocks away. Most popular are birch or ash dining tables dating back to the 1920s. "They're from the Déco period, but they're Biedermeier revivals," says Lambrechts, adding that often customers ask for extra leaves to expand the tables.

The predominance of ash and birch from Sweden and Denmark is balanced by Cuban mahogany and Scandinavian elm. Victor Antiques, 65 Greene St., New York 10012, 212-941-9193; 135 Sullivan St., New York 10012, 212-995-9491.

HENRY SCARAMI

Getting Chintzy

Georgina Fairholme is releasing her first line of chintz fabrics and wallcoverings, which she has been working on for almost two years. The designer says the new line, named the Stonington Collection after her country house in Connecticut, should make an impact because her colors—corals, lemons, fern greens and blues—are stronger than those of English chintzes. Inspired by a 19th-century textile painting, Fairholme worked with Laurie Morrow at **Hallie Greer** to create the centerpiece of the collection, *Flora*, a 12-color fabric of large-scale roses on a two-tone cerulean background. Fairholme's patterns, named after friends in Connecticut, are meant to coordinate. Thus, *Flora* pairs with *Christine*, which picks up the peach roses in *Flora*. Then there are *Harmony*, *Fowler*, *Jessica*. . . .

Fairholme's chintzes are sold through Hallie Greer and, in England, exclusively at Harrod's new Interior Design Studio. Hallie Greer, Cushing Corners Rd., Freedom, NH 03836; 603-539-5012.□

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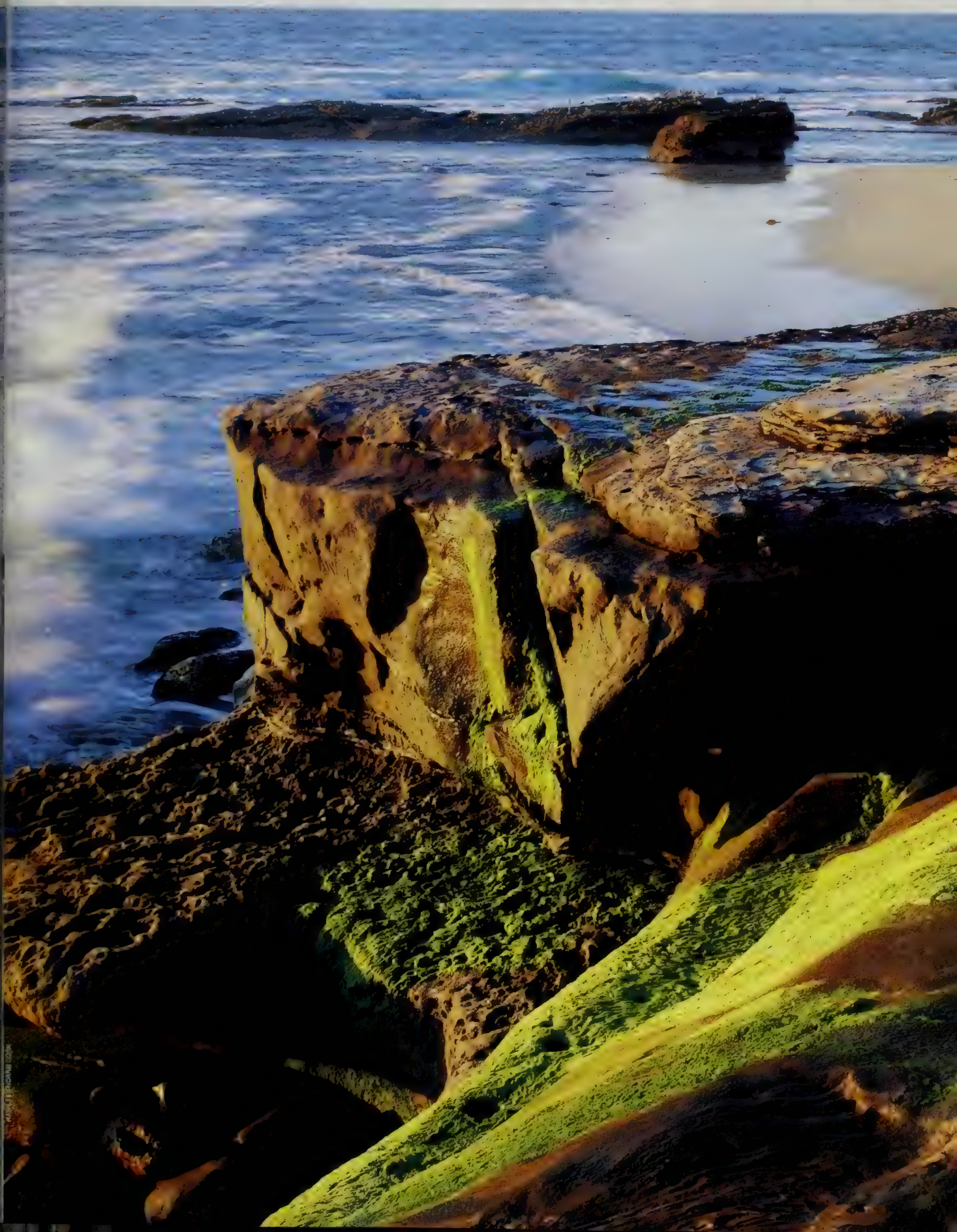

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Friday, October 26, 10:30 a.m.

Decorating with Antiques

Moderator Russell MacMasters, San Francisco

Alexandra Stoddard, Designer, New York

Lady Victoria Waymouth, Designer, London

Friday, October 26, 2:30 p.m. PANEL DISCUSSION

A Journalist's Perspective

Moderator Michael Robinson, Art & Auction;

Gaylord Dillingham, Antiques West; Michael Thomas, New York Observer; Lita Solis-Cohen, Maine Antiques Digest;

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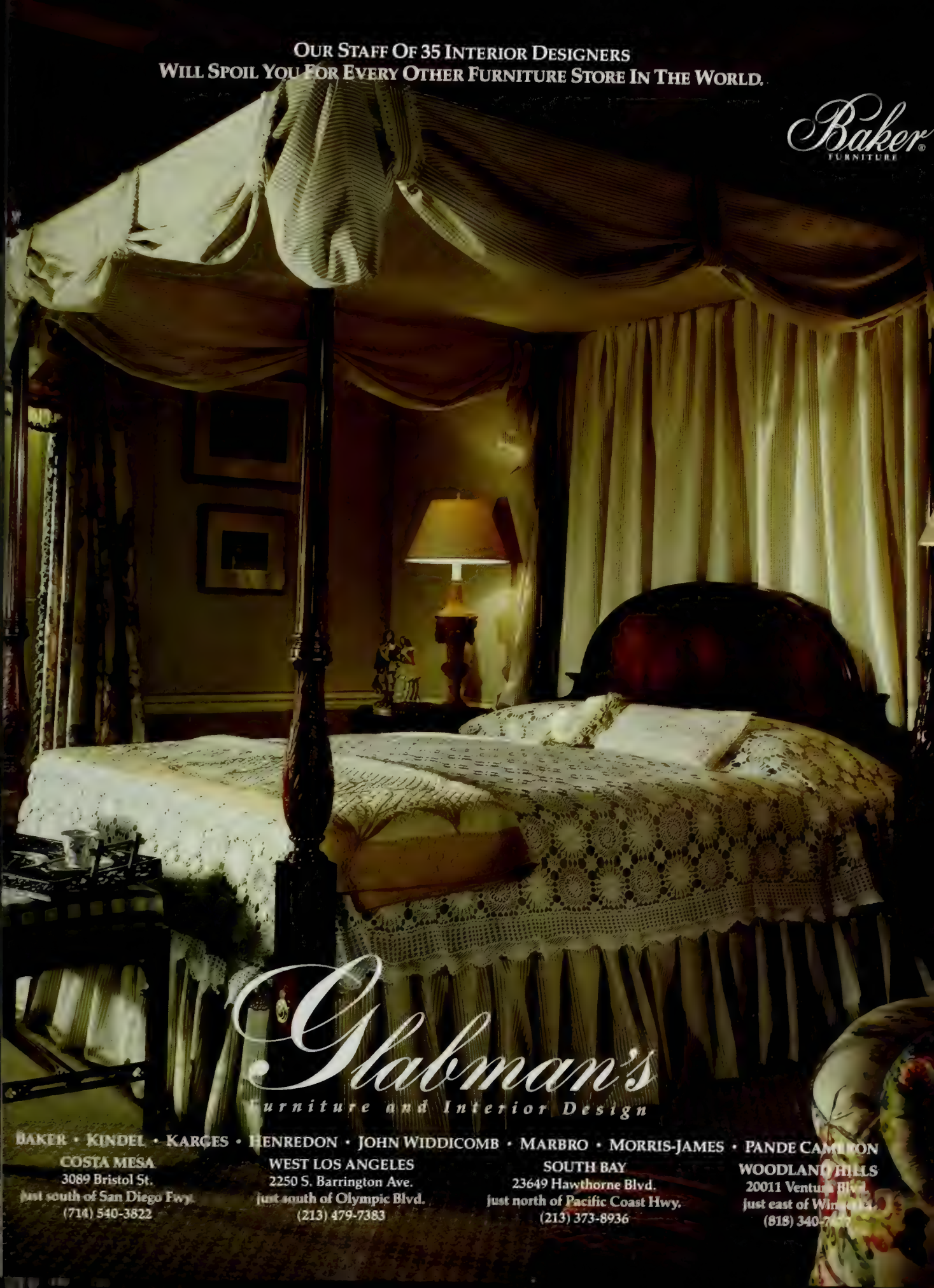
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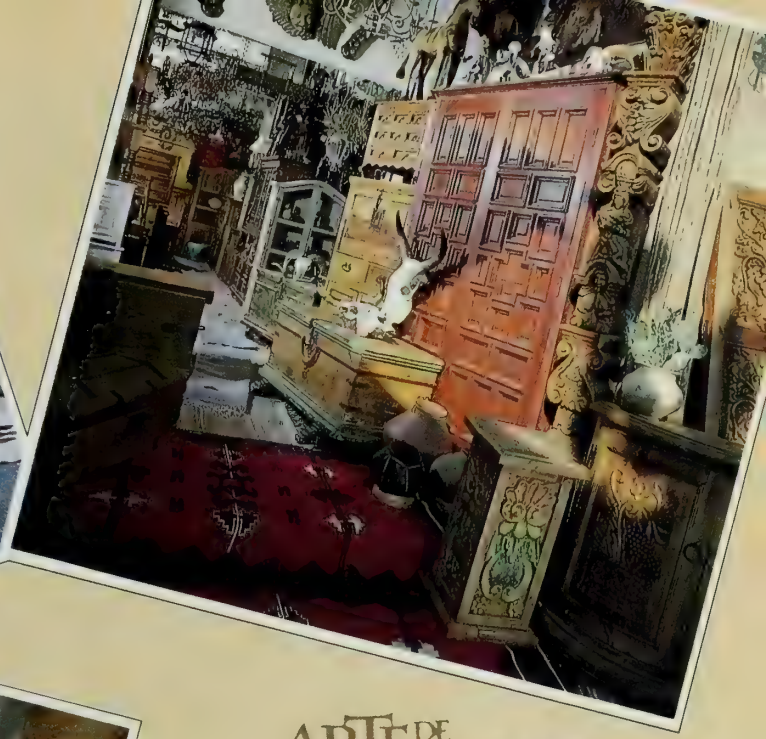

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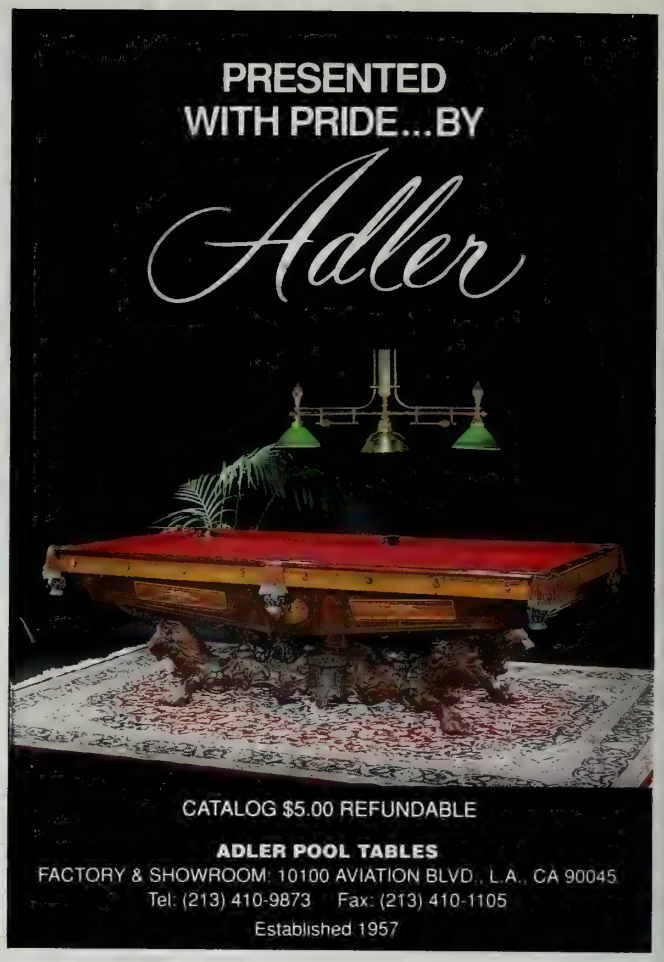

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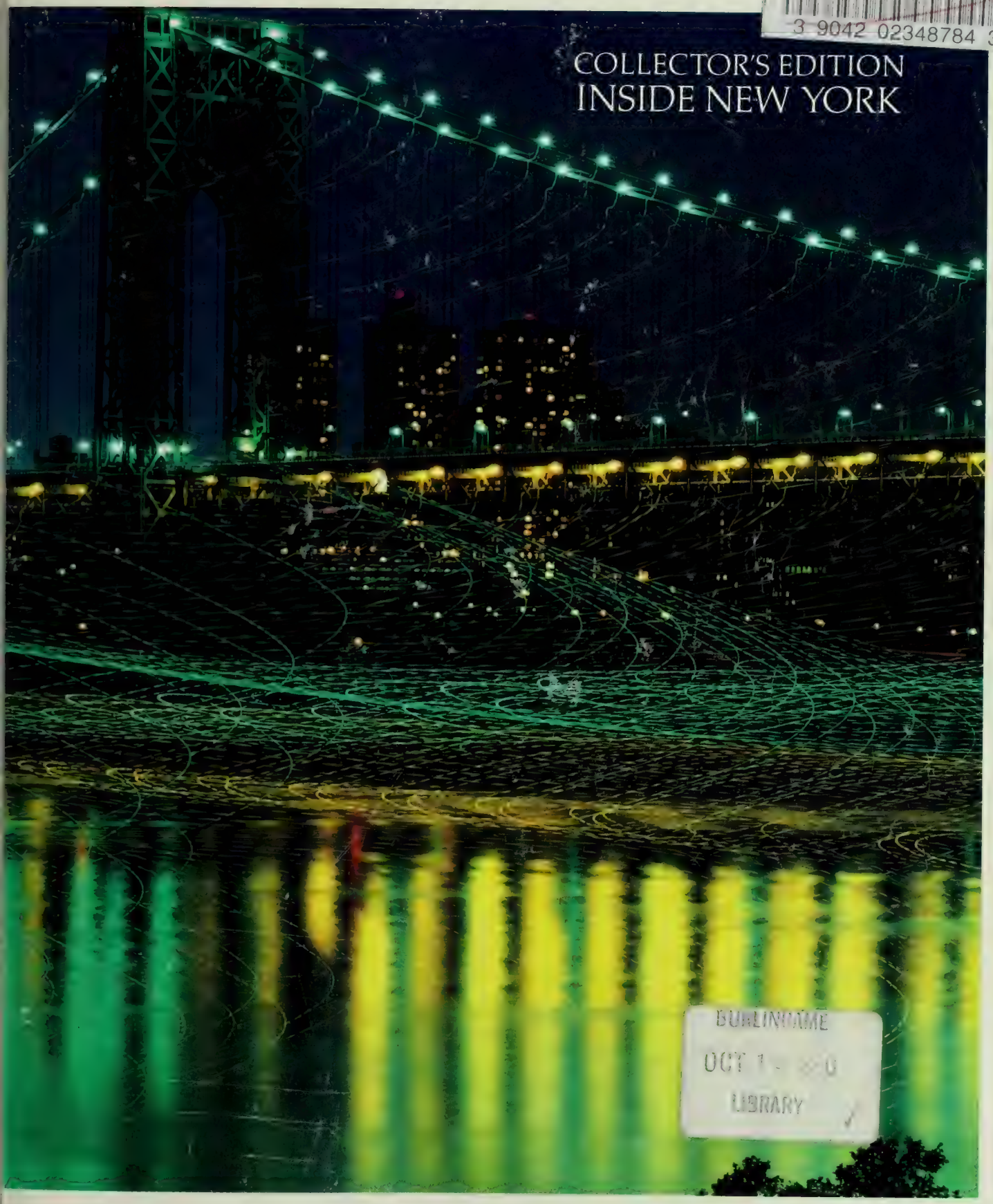

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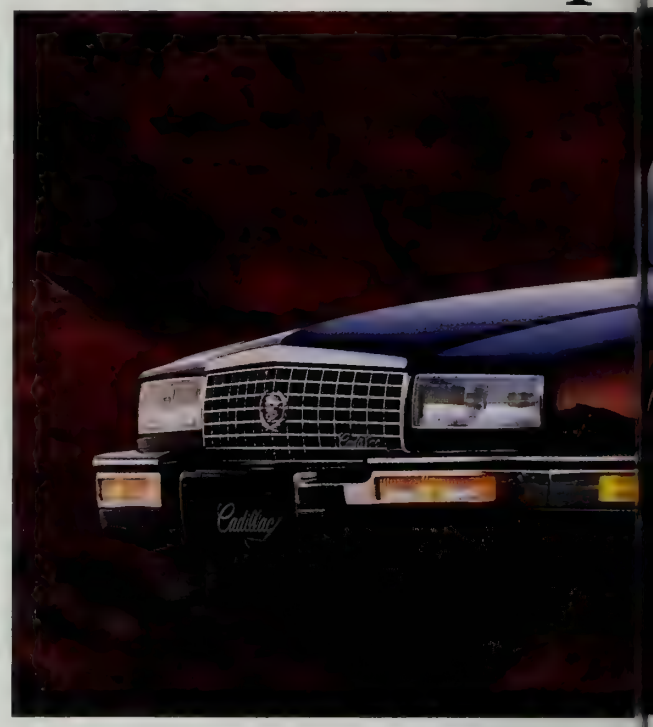

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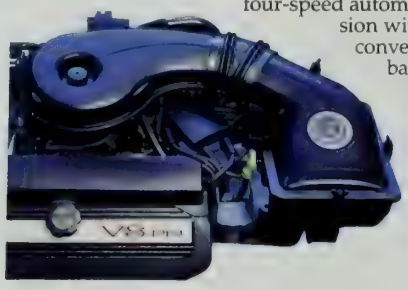

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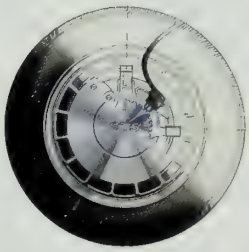

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

The July 1990 Antiques feature on maps and globes by Richard Conniff truly sparked my desire to travel the uncharted seas! I found it a thoroughly enjoyable story.

Joanna Meecham
Houston, Texas

I want to introduce myself, and Glen Hampton of Hampton Associates, as the landscape designers of Cindy and Michael Landon's Malibu residence, which appeared in the July 1990 issue.

John Swanda
Irvine, California

I would like to compliment Sarah Drummond, author of "Art: Glass Painting" (July 1990), for her interesting historical research into reverse glass painting.

Arlene Clinkman Lennox
Marblehead, Massachusetts

Your July 1990 issue is the most unappealing I have seen in many years—dull and lifeless.

Dawn Jarvis
Seattle, Washington

We are writing to point out an important omission in the July 1990 feature "Above Hong Kong Harbor." Our firm, Architects Hawaii, Far East, did much of the project's interior design.

David A. Miller
Tina Stolle
Hong Kong

I enjoyed seeing the first built residential work by that master of the skyscraper, Cesar Pelli (Architecture feature, July 1990). It's another example of your magazine's dedication to fine residential architecture.

Donald Lewis
Chicago, Illinois

As the public relations director of Cesar Pelli's office, I wish to compliment you on the fine July 1990 feature on Mr. Pelli's Maryland design. The article, however, failed to mention that Sam Morrow did the overall interiors for the project.

Charles Rosenbloom
New Haven, Connecticut

What a surprise to see the rolling stone himself in a pastoral setting. An unexpectedly subdued environment for Jann Wenner (Visits, July 1990).

William G. Friedland
San Francisco, California

Don Johnson and Melanie Griffith's Miami apartment (July 1990) was exactly what one would picture it to be. Showing celebrities in their houses is one thing, but let's keep their studio sets out of the magazine.

Joyce Cipolla
Washington, D.C.

In the July 1990 issue of *Architectural Digest*, the feature "A North Shore Sensibility" made several references to the house's architecture. Unfortunately, the residence's architect was overlooked. In the 1970s, I designed the house and was responsible for much of the interior architectural detailing in the subsequent remodeling.

Walter E. Blum
Great Neck, New York

I received a copy of the *The AD 100* and I am writing to tell you how absolutely excellent I think it is. I believe it will become a guide for lots of people who will look for and—with the help of this excellent book—find a superior interior designer.

The Lady Hanson
London, England

The AD 100 is absolutely fabulous! What a super idea. The best of *Architectural Digest* over the years in one book. Congratulations.

Annelies E. Shea
Winterthur, Delaware

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PEOPLE ARE THE ISSUE

AARON RAPOPORT/ONYX

Apart from our wonderful writers and photographers and designers, whose contributions shine through this special issue, I want to thank the many other people who have lent us their glitter. Edward Albee, Geoffrey Beene, Christopher Burge, Sandro Chia, Merce Cunningham, Robert De Niro, Dominick Dunne, Lauren Hutton, Elsa Klensch, John Loring, Natalia Makarova, Georgette Mosbacher, James Rosenquist, Bobby Short, Liz Smith, Kurt Vonnegut—each has given us the gift of his or her time. The sum of these extraordinary parts, we hope, captures some of the excitement that is New York. Next month, Architectural Digest presents a special edition devoted to architecture. Featuring houses by architects such as Hugh Newell Jacobsen, Antoine Predock, Bart Prince, Robert A. M. Stern, Stanley Tigerman and Robert Venturi, the issue is marked by the fresh vitality of architecture today.

Paige Rense *Editor-in-Chief*

BETTY CUNNINGHAM

Thomas Britt

Revisiting the Gilded Age

One look at the antique-filled apartment designed by Thomas Britt and his associate Malcolm McKinstrie II for New York executive Gregg Solomon, and it is obvious that Britt spent a considerable amount of time shopping. "We bought things all over New York City and Connecticut," he says. Britt also spent a month antiquing in Europe, buying objects for several projects in addition to Solomon's Upper East Side residence. Karl Krause, a Paris-based agent for European antiques dealers, "took me all over Europe—we bought from Anne Paul Brinkman in Amsterdam and in Paris from Ariane Dandois and Patricia Dallemagne," says Britt. "I was in Sweden, Denmark, Holland, France, Belgium and Italy—but no farther south than Rome." His nonstop trip also included some sightseeing. And yes, a few antiques remain in the Britt stock. *See page 196.*

JOHN R. GRUM

Ron Bradshaw
Joanne De Palma

A Central Park Masterpiece

In his eleven years as an interior designer, Ron Bradshaw's projects have included the Palm Court Hotel in Palm Beach, residences in the United States and in Europe, and, currently, The Pierre in New York. And last year, after having worked with the late Melanie Kahane, he and colleague Joanne De Palma established their own firm, Bradshaw–De Palma. For a grandly proportioned apartment on Fifth Avenue, Bradshaw designed the interior architectural detailing to complement the client's museum-quality art and antiques—works by Picasso, Léger and Miró as well as French and English pieces from the eighteenth and nineteenth centuries. Bradshaw collaborated closely with the client in planning the apartment's design. "I would submit various fabric and color schemes, and then the two of us would narrow them down and work together on how they'd be used," he says. "You try not to have a signature, so that in the end the apartment reflects the client more than it does you." *See page 206.*

GEORGE OBREMSKI

Mark Hampton

JAIME ARDILES-ARCE

Lyn Revson

White Nights in New York

"We've been friends for eighteen years," says Lyn Revson of Mark Hampton, who designed her apartment on Fifth Avenue. "I told him that from now on, instead of moving, I'll have dinner with him so I can see him." What seemed at first a terrific challenge, consolidating furniture, objects and artwork from her much larger previous apartment, "went very easily," says Hampton. What he enjoyed most, he adds, was Lyn Revson's "willingness to go ahead with a scheme that essentially had no color." Part of the inspiration stemmed from a drawing Revson found in Mexico:

continued on page 20

RALPH LAUREN
HOME COLLECTION

RALPH LAUREN
FURNITURE COLLECTION

continued from page 16

an unusually large piece by Rocío Maldonado that she thought would be perfect over the living room fireplace and would supplement her growing collection. "When she told me me about it, she gave me the dimensions in meters," Hampton recalls. "I said, 'That can't be true—a drawing can't possibly be that big.' But it is." The advantage of drawings, the designer believes, is that "they allow you to have a coherent collection while still having great liberty to move from period to period." *See page 218.*

BILLY CUNNINGHAM

Bunny Williams

Park Avenue Country

"Everyone in my family was crazy about houses or horses," says interior designer Bunny Williams, who grew up near Charlottesville, Virginia. "I'd had enough of horses by the time I was sixteen, so I decided to focus on houses instead." Persuading her family to send her to Boston to study design, she embarked on her fledgling career. After moving to New York, Williams worked for the antiques firm Stair & Company, which eventually led to a position with the design team Parish-Hadley. "From Sister Parish and Albert Hadley I learned how houses should function, whether they be grand city apartments or country cottages," she says. After twenty-two years, she established her own company in 1988. Among her clients are Senator and Mrs. John D. Rockefeller IV, Mr. and Mrs. Lloyd Bentsen III and film producer Stanley Jaffe. *See page 224.*

GEORGE OBRENSKI

Melvin Dwork

Elements of Style in SoHo

"I've always had unconventional ideas," says Melvin Dwork, who grew up in Kansas City. "I don't know where they come from—certainly not my family. I was definitely the oddball with them. My parents never interfered, though. They always said, 'Do what you want to do.' But my other relatives couldn't understand why I moved to New York. They thought I abandoned my family." One way the designer has managed to hold on to the simpler values of his midwestern upbringing is to have escape routes, both in and out of the city. In addition to his weekend retreats, his primary residence is a SoHo duplex apartment that was once a precinct house, and there, he says, "you get the feeling of old New York—family-oriented with a sense of neighborhood. It's very pleasant but never monotonous, because of the art galleries, Little Italy and nearby Chinatown." Even his explanation of why he loves the color hunter green reflects his down-to-earth view of life. "I think it goes back to a little English car I once owned called a Hillman Minx. It was painted a British racing green, and I loved its woodsy feeling." *See page 232.*

BILLY CUNNINGHAM

Bobby Short

Architectural Digest Visits: Bobby Short

Bobby Short had to pare down his collection of tribal, colonial and folk-art pieces to fit it all into his new, uncluttered Manhattan apartment, but there are certain objects that he would never part with. "Tallulah Bankhead and I were going to a costume party," Short recalls with a certain mischievous relish. "She thought I could use some dressing up. 'My wardrobe and jewel box are at your disposal,' she said to me. I grabbed the pearls and put them on." A blackamoor statuette on the hall table that once held calling cards is now the proud bearer of those pearls. Other objects just appeal to the musician for their sheer uniqueness. He describes a mirror he found in the Paris flea market as "a marvelous and crazy 'tramp' artwork." It's "pure Americana," he says, "made around 1911, and is just this side of being crude." *See page 238.*

BILLY CUNNINGHAM

Kohle Yohannan

Mary McFadden

BILLY CUNNINGHAM

Zarela Martínez

Taste of Mexico

"You get to know people very well when you do these things—you become like a member of the family," says couturier Mary McFadden of her first interior design project, which she undertook with her husband and design associate, Kohle Yohannan, for restaurateur Zarela Martínez. Martínez, who grew up on a cattle ranch in Mexico at the northern tip of the Sierra Madre, wanted a south-of-the-border flavor for her Upper East Side duplex. "When I first saw Mary's showroom six years ago, I knew I wanted her to design my apartment," she remembers. Martínez contributed some furniture and accessories "and a great many fabrics," says McFadden. "The rest we bought together." Martínez collects Mexican costumes, which she wears for her frequent parties. "I understand her culture very well," McFadden adds. "And as time goes by, the rooms will get softer, more lived in, than when we first decorated. We'll definitely do more projects of this scale." *See page 250.*

GEORGE OBRENSKI

Robert Metzger

Period Splendor on Fifth

Although eighteenth-century France was the inspiration for Robert Metzger and Michael Christiano in designing a Fifth Avenue apartment, they avoided a strict period re-creation—instead combining antiques from different eras with contemporary upholstered pieces. As Christiano puts it,

continued on page 24

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THE ULTIMATE DRIVING MACHINE.

continued from page 20

Michael Christiano

"The French in the Louis XVI period didn't throw out all their Louis XIV furniture." The designers and their clients, a New York couple, made four trips to Paris to assemble a collection of antiques and artworks that included flower paintings by Jean-Baptiste Monnoyer and furnishings signed by Cresson and Topino. "We had breakfast, lunch and even dinner together, and we shopped together. At the end of the day we talked about the furniture—what we saw and what we loved. For a complex job it went very simply," he continues. "My rule is that the same number of things go wrong on any job, and so the bigger the job, the less important they seem." *See page 256.*

ROB LANG

Jay Spectre

Restrained Glamour for the City

Perhaps the only similarities between a couple's pied-à-terre, shown this month, and their country retreat in Mexico is work by Rufino Tamayo on the walls—and the fact that both places were designed by Jay Spectre and his partner, Geoffrey Bradfield. However, the Manhattan apartment has only a few Tamayos, while the residence in Mexico has a large and important collection. A family compound on hundreds of acres south of Mexico City, it has lakes around the main residence, which is now four times its original size. "The style is loosely French Normandy, and the stonework is exceptional," says Bradfield. In addition to an Olympic-size swimming pool, the property even has its own golf course, airport and zoo. *See page 264.*

DURSTON SAYLOR

Geoffrey Bradfield

ROB LANG

Vicente Wolf

Before and After: Urban Renewal on High

Vicente Wolf's work on Kathy Brynner's apartment was like "making an old person young," he says. "We shook off the cobwebs." Brynner, the widow of actor Yul Brynner, agrees with Wolf's assessment. "He made the apartment seem twice as big, and turned a ninety-year-old into a nymphet," she says, referring to the space, not herself. A dancer who had met her husband while both were in *The King and I*, she is now studying

continued on page 28

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continued from page 24

psychology at New York University, with a specific interest in autistic children. Brynner doesn't think the two fields are all that different—"both are modes of translating emotion and dealing with feelings," she says. *See page 278.*

GEORGE OBRENOV

Keith Irvine
Thomas Fleming

In Greenwich Village

"Because it was the clients' primary residence, we took a lot of time with it over several years," says Thomas Fleming of Irvine & Fleming, describing the Greenwich Village town house he and his former associate Richard Langham designed. "We threw ideas back and forth, and the project matured as it went along. During that time, the clients lived in Japan for two years, and Richard single-handedly did their Tokyo apartment, almost by mail—he never actually visited there! And simultaneously, we also did their house on Martha's Vineyard. But the most time was spent on the city place. It was an evolution over time, the way something should grow," he continues. "And speaking of growing, Richard has since left our firm and is now designing on his own. We have always felt he is very talented, and we encouraged him to start his own business. We wish him the very best." *See page 286.*

GEORGE OBRENOV

Richard Gillette
Stephen Shadley

DAVID GLOMB

Felicia Jones

West Side Exoticism

When designers Richard Gillette and Stephen Shadley were called on to design the Upper West Side residence of Felicia Jones, the former wife of rock musician Mick Jones of Foreigner, they formed a creative alliance with both the resident and her nine-year-old son, Christopher. "My son had his own consultation with the designers," she explains. "He asked for a real brass fireman's pole in his room, to slide down from the top bunk—and he got it." The apartment abounds in unusual objects: inlaid furnishings by Carlo Bugatti, such as a wall-mounted headboard now in the main hall, and a roundel in the dining room that is attributed to Hildreth Meiere, who did part of the décor at Radio City Music Hall in the 1920s. Jones favors 1920s English studio pottery for its colors and Chinese shapes, while her interest in textiles comes from "always being around fashion," she says. "My mother was extremely stylish." Jones, a former model, adds, "I'm not a pack rat, but I'm eclectic in my tastes." *See page 292.*□

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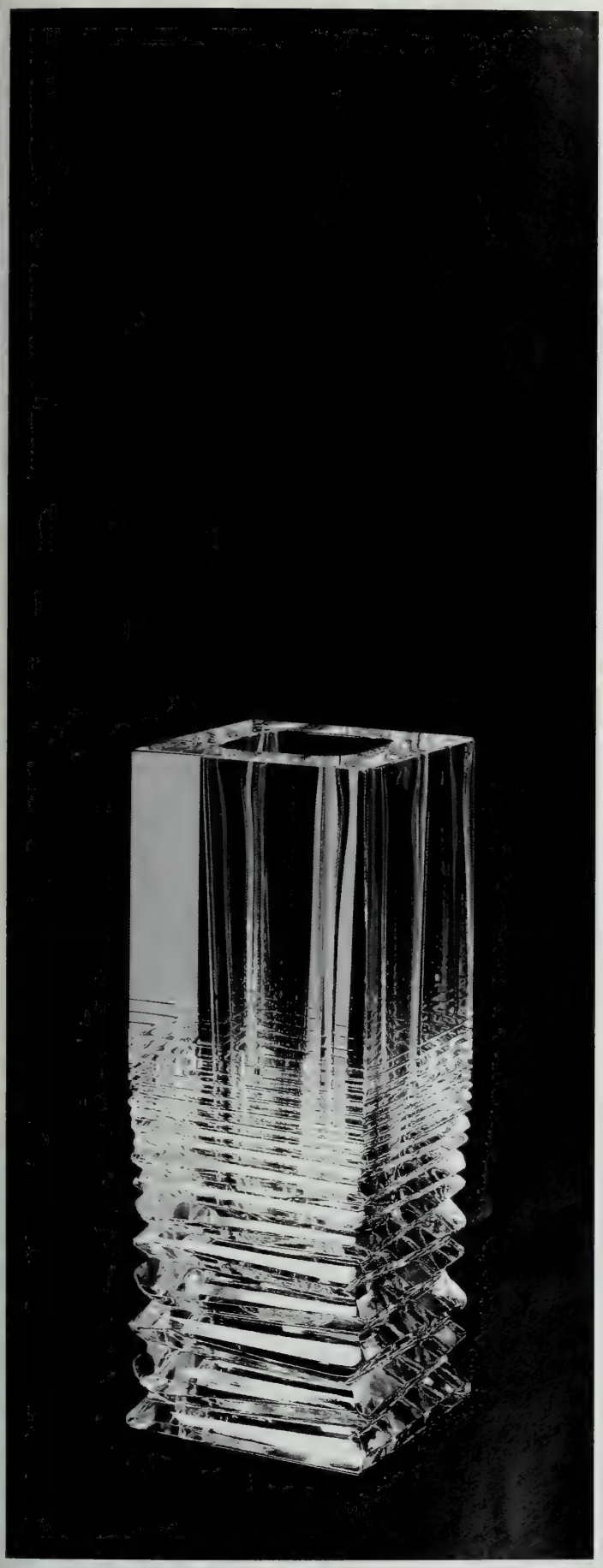

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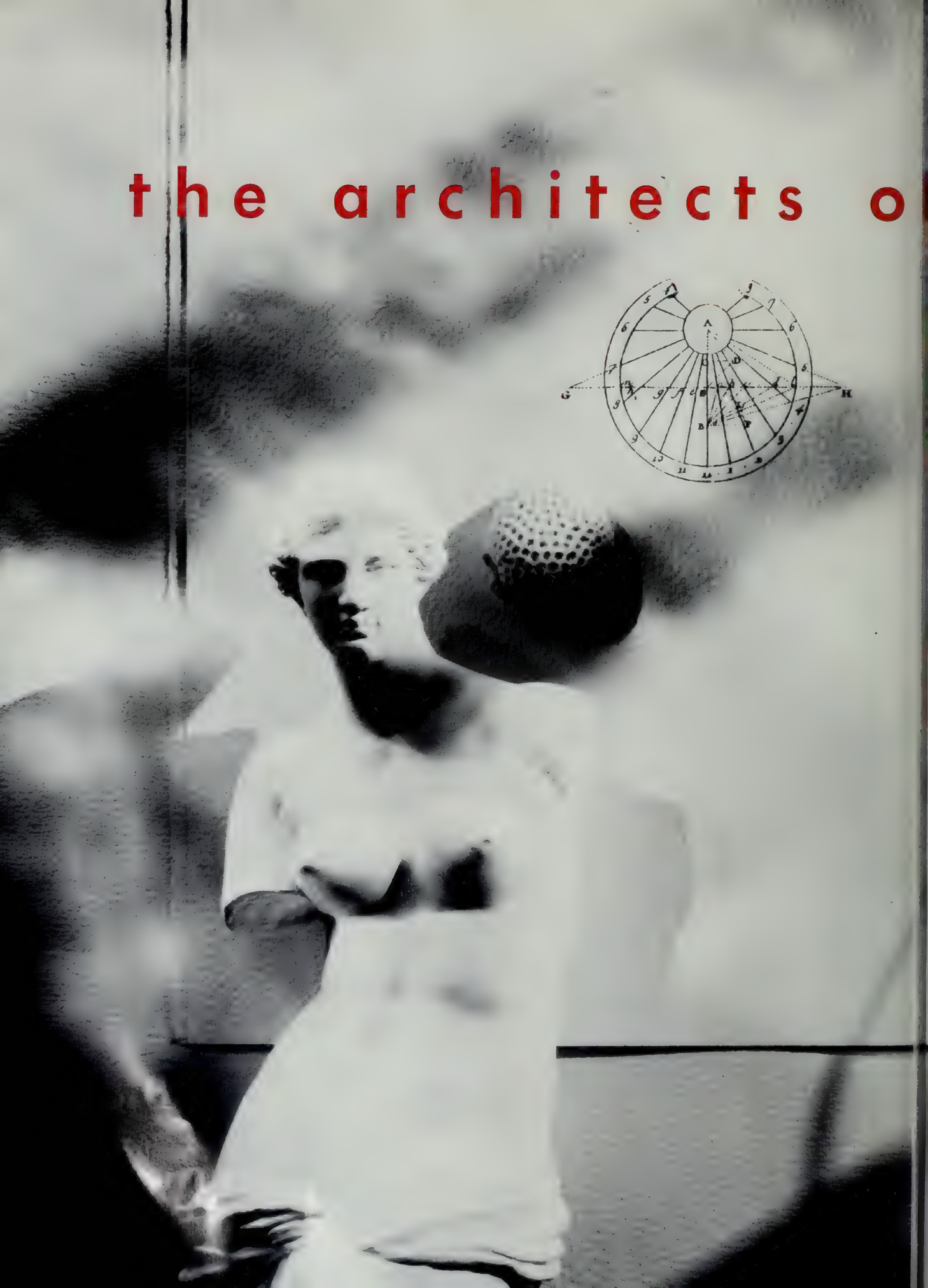

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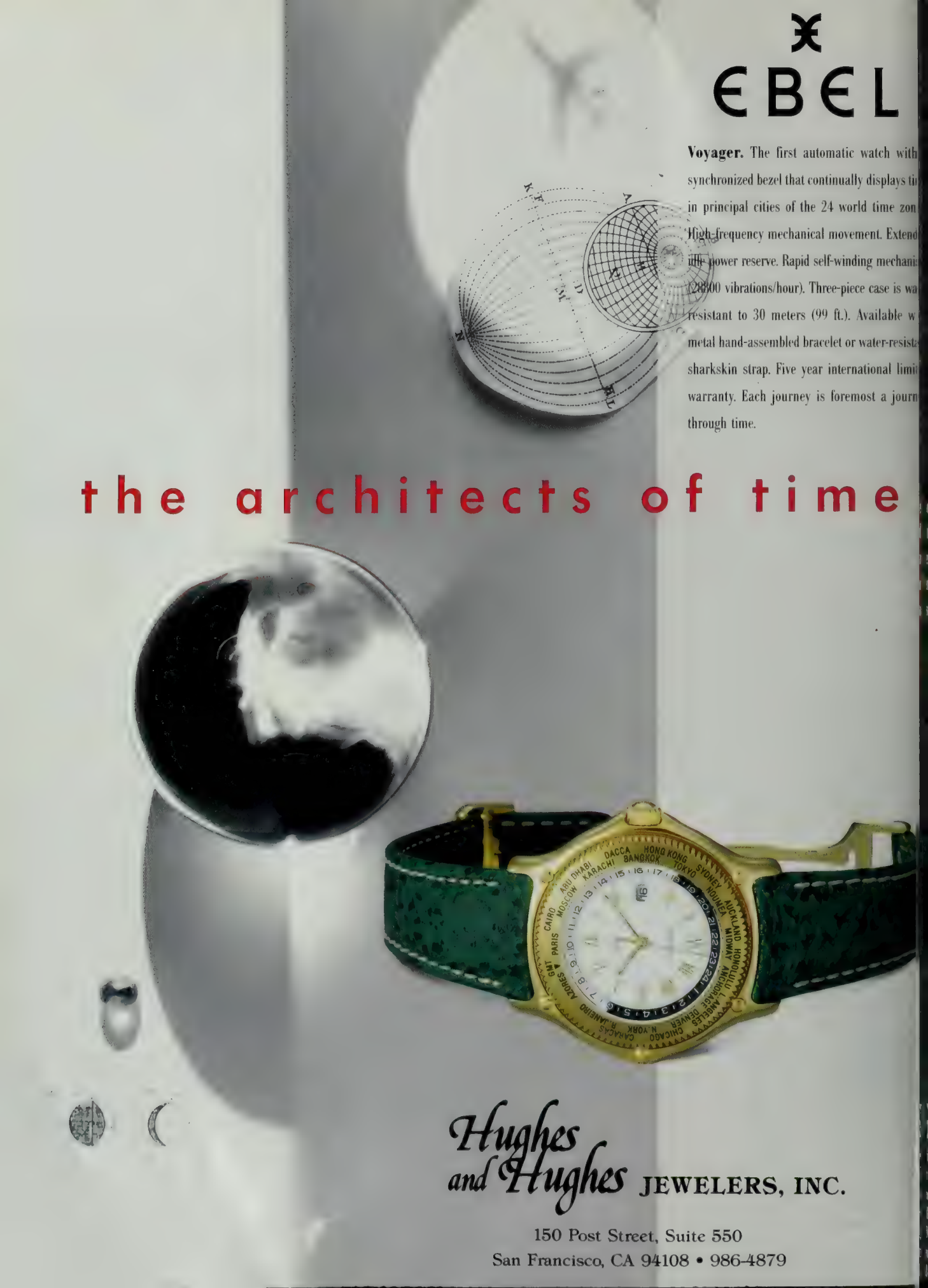
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NEW YORK: LOUIS AUCHINCLOSS

The East Side Brownstone—A Cinderella Story

THE PORTION OF Manhattan island that lies east of Central Park and south of . . . well, social observers never quite agree, but let us say Ninety-sixth Street, has been for all of this century the most fashionable area in town. Its eastern boundary used to be Lexington Avenue, but Mrs. William K. Vanderbilt and Miss Anne Morgan pushed it over as far as Sutton Place in the early 1920s, and the intervening streets and avenues have been undergoing the slow but never quite completed process of gentrification ever since.

The brownstones, which long occupied most of this area, exuded, for all their sober gentility and middle-class primness, a curious air of tempered democracy. The pompous Beaux Arts mansions of the very rich were few in number compared with the ubiquitous chocolate-colored edifices that presented their high stoops and three window widths to the respectful streets below. Such distinctions as existed between the brownstones were largely within. The exterior might boast an Egyptian molding, a fluted pillar, that was about all. From the sidewalk view there was not much to choose between the residence of a wealthy Winthrop on Seventy-second Street and that of a well-to-do black merchant in Harlem. And on warm days in spring and fall (the torrid summer would have caused the emigration to sea- or lakeside), the high stoops were good for children to sit on, producing a neighborliness not always approved by parents within, a genial *Saturday Evening Post*-cover atmosphere of rosy-cheeked youngsters engaged in harmless pranks and even more harmless flirtations.

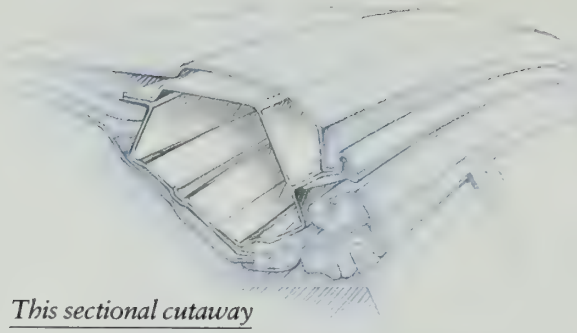
The very compression of the houses gave a kind of family feeling to some districts. My mother told me that in the very early 1900s she and her mother, engaged in leaving calling cards, might have as many as half a dozen to drop in a single street, of which they would choose different sides, so that if a housemaid answer-

ROB LANG

"My parents bought the family brownstone in the 1920s," says Louis Auchincloss (above), chairman emeritus of the Museum of the City of New York. "It was reputed to have been rented by John Barrymore." The author's latest book is *The Lady of Situations*. LEFT AND FOLLOWING PAGE: Once unfashionable, brownstones have enjoyed a renaissance.

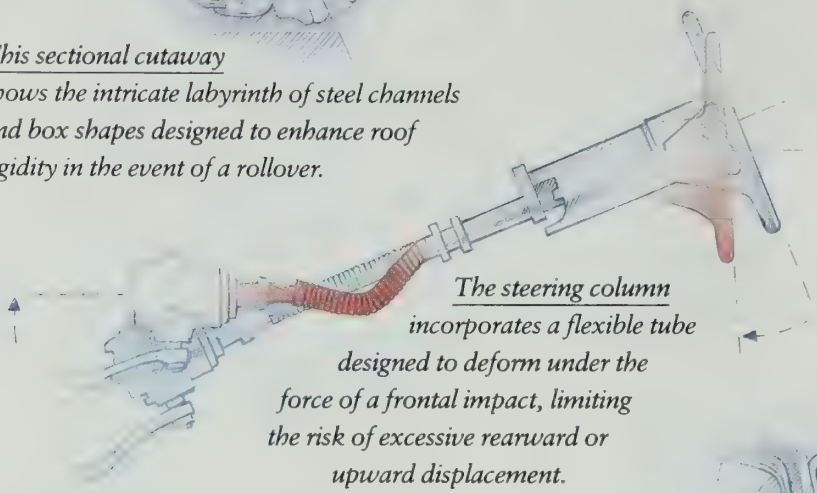
ALEC MARSHALL

continued on page 38

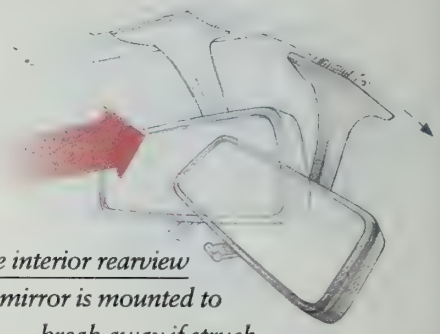


This sectional cutaway shows the intricate labyrinth of steel channels and box shapes designed to enhance roof rigidity in the event of a rollover.

The exterior door handle is not a styled flap but a sturdy grip. Its looped shape is meant to permit maximum pulling force should rescue assistance ever be needed.



The steering column incorporates a flexible tube designed to deform under the force of a frontal impact, limiting the risk of excessive rearward or upward displacement.

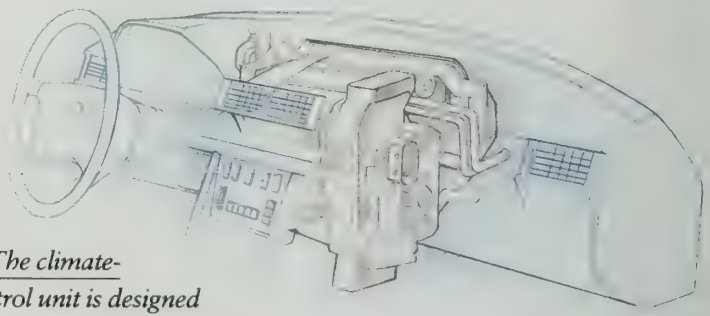


The interior rearview mirror is mounted to break away if struck with moderate force.

The frontal structure is designed to absorb and channel kinetic energy not only in head-on but also offset frontal impacts—more frequent and more severe. Mercedes-Benz pioneered both the basic energy-absorbing body concept and this offset enhancement.

A Supplemental Restraint System (SRS) with driver-side air bag has been standard in every Mercedes-Benz since 1985. On many models, the system now includes both driver and front passenger air bags.

Like every interior control and lever, this recessed headlight-control switch is designed and shaped and placed to help reduce the chance of occupant injury in a severe impact.



The climate-control unit is designed to be crushable in a severe impact, minimizing the risk of its being pushed rearward into the passenger area.

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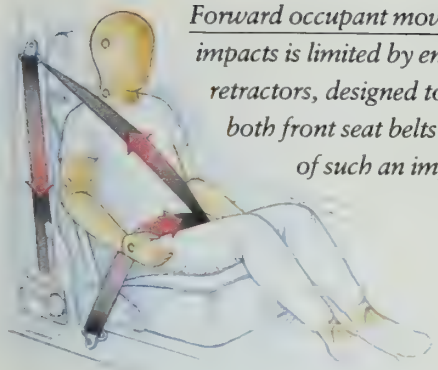
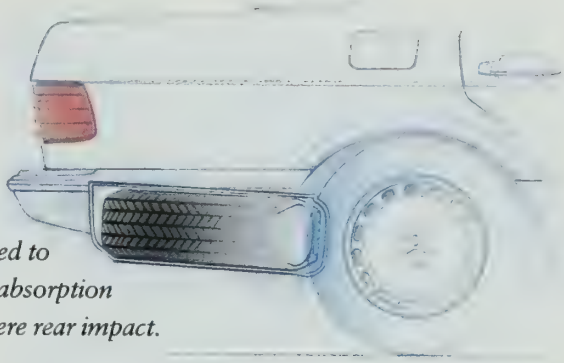


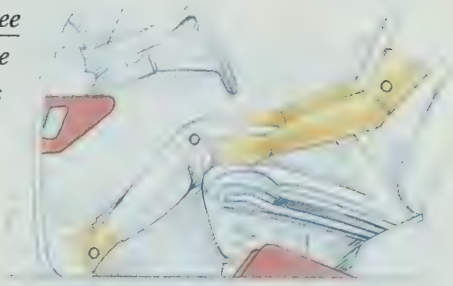
Forward occupant movement in certain impacts is limited by emergency tensioning retractors, designed to tighten slack in both front seat belts within milliseconds of such an impact.



The spare tire's placement is designed to add extra energy absorption in case of a severe rear impact.

A crash course in Mercedes-Benz

A wedge-shaped seat insert and a padded knee bolster on the instrument panel's lower edge combine to help prevent front occupants from "submarining" under their seat belts in a severe frontal impact.



An aluminum sheet is inserted among the layers of wood on critical dashboard areas to help prevent splintering under the force of a direct impact.

Recognizing the importance of keeping occupants inside the car in a severe impact, Mercedes-Benz places extreme importance on door-lock design. This cone-type lock was patented in 1959 and has since been steadily refined.

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The East Side Brownstone—A Cinderella Story
continued from page 35

THE BETTMANN ARCHIVE

more comfortable family living room in front and the bed and dressing chambers of the master and mistress in the rear. Standards of decoration fell off as one rose to the barer rooms of the children and ceased altogether when one reached the top story and the exiguous, crowded quarters of the Irish maidservants, who never had more than a single bath between them. Very little was done with the bare, paved backyards, as the family never "summered" in town.

In my childhood in the 1920s, the exodus from brownstones to apartments was already well under way; the building of a private house had become a rare sight. The increasing scarcity of servants and their dislike of having to run up and down stairs, plus the troubles of building maintenance, contributed to the abandonment of the old abodes, and by the

The brownstones, which long occupied most of this area, exuded, for all their sober gentility and middle-class primness, a curious air of tempered democracy.

ing a doorbell should announce her mistress to be "at home," one of the callers could fly down the stoop and cross the street to alert the other to hurry over.

The arrangement of the floors of a typical brownstone might be as follows. The basement, reached from the street by a service entrance under the stoop, was reserved for the kitchen and laundry. On the first floor (the piano nobile), a narrow dark front hall with a straight precipitous staircase would open on one side into a small stiff parlor used only for guests and in back to the dining room, usually the handsomest chamber of the house, as the sometimes ugly black furniture would be redeemed by much gleaming old silver on the sideboards and perhaps some Colonial portraits of forebears.

The second story would have the

1950s, with more and more of the affluent choosing life in the suburbs, where schools were better and crime rarer, it began to look as if the East Side, always excepting the impregnable array of the great apartment buildings on Fifth and Park avenues, might degenerate into a shabby assemblage of tenements.

And then, suddenly, it all turned around. Has such a thing ever happened before in a great metropolis? The city survived its fiscal crisis in the 1970s, and those who had predicted that, having lost its preeminence as a port and financial capital, New York would degenerate into a vast slum surrounding a few tightly guarded, gilded enclaves of the very rich now heralded an age of world dominance.

The East Side could hardly contain the new plutocrats. The old private houses, either as single-family dwellings or remodeled and subdivided into little jewels of duplexes, became the rage. As nobody but Paul Mellon and Jock Whitney could afford to build one, at current urban construction costs, the prices of those available—and which were not, at such prices?—began to climb until today we see the former homes of middle-income doctors and lawyers proudly occupied by the greatest tycoons. Surely not since the nobility of old France abandoned their beautiful châteaus to squeeze into the ill-ventilated cubbyholes in Versailles, which the Sun King graciously provided for them, have the rich got so little for their money.

The fall and rise of the brownstone brings to my mind the fate of Racketty-Packetty House in Frances Hodgson Burnett's beloved children's story. Older readers may recall that shabby but charming early-Victorian dolls' house whose fashionable London owners of a later generation chose to thrust it aside in favor of the splendid but soulless Tidy Castle for a little daughter with a taste as banal as their own. But Racketty-Packetty House is spotted by the more discriminating eye of a young visiting royal princess who saves it from the ashcan and restores it to all its former glory. Tidy Castle might stand for a Park Avenue apartment building today, and the perspicacious royalty for a refined yuppie who prefers almost any sort of house to the monotony of a flat in a vast cube.

Had the members of my extensive family only held on to their brownstones—it seemed to my young eye that *everybody* had one—they would be a good deal richer today. My great-grandmother's modest dwelling in the East Sixties, presenting a mere eighteen feet of frontage to the street, for which her grandchildren were glad enough to get twenty thousand dollars in 1916, is currently on the market with an asking price of six and a half million.

Below Central Park, in the 1920s,

continued on page 40

Rolex accompanies Te Kanawa.

Kiri Te Kanawa's voice has been called perfect by Sir Colin Davis of Covent Garden. She is so highly esteemed by the Metropolitan Opera that they chose her to star in the coveted new production of Strauss's *Arabella*.

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The East Side Brownstone
continued from page 38

it was still marginally fashionable to live west of Fifth Avenue, though never further than Sixth, but the area, in those pre–Radio City days, was already deteriorating, and my parents took the giant leap from West Forty-ninth Street all the way north to East Ninety-first. There they purchased a standard-size brownstone whose only claim to glamour was that John Barrymore was reputed to have rented it for the winter when he played Hamlet on Broadway. But they staffed it in a way that would be impossible today. Waiting on a family of six were a cook, a kitchen maid, a waitress, a chambermaid and two children's nurses, five of whom lived in the house, one in the basement and four in a fanlike arrangement of tiny cubicles at the back of the fifth story. And did that mean we were rich? By no means. We knew just who was rich and who wasn't. If you were rich you lived in a Beaux Arts mansion at least twice as wide as a brownstone and were waited on by a staff of ten or more servants, including the indispensable butler.

In my childhood in the 1920s, the exodus from brownstones to apartments was already well under way.

Our old house today has been beautifully redecorated and refurbished by its new owners. Its sober chocolate facade has been refinished in white stucco, and a conservatory for larger parties than we had space to give now fills the whole backyard. But the little cubicles on the top floor remain empty. Whom could you possibly get to occupy them? A cleaning woman comes in by the day, and a party cook is hired for entertaining. The rich today would have been considered Spartans by middle-class New Yorkers of the 1920s. □

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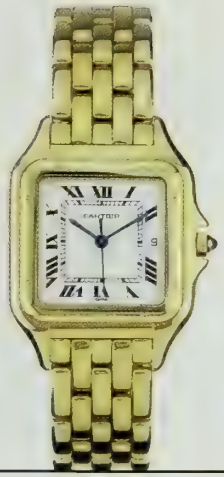

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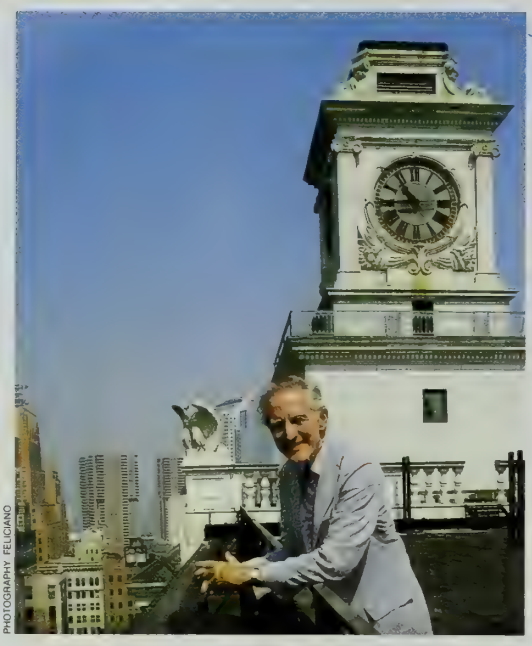
NEW YORK: BRENDAN GILL

Manhattan's Arena for Aesthetic Melodrama

THE REAL ESTATE boom that has flourished in New York City over the past twenty-odd years has had the unfortunate side effect of constantly shrinking the amount of low-rent studio and exhibition space available to artists and sculptors—especially the sort of space, at once ample and cheap, sought by those young people in the arts who happen to be at the beginning of their careers. A model solution to this problem has been an organization that is officially known as the Institute for Contemporary Art but is more commonly referred to by the name of one or the other of its two local habitats—the windswept old Clocktower in lower Manhattan and P.S. 1, a school building erected in the 1890s and located in Long Island City, Queens.



PHOTOGRAPHY FELICIANO

The institute was founded in 1971 by a fiery particle of a woman named Alanna Heiss and sponsored in its infancy by the Municipal Art Society, of which at the time I was serving as chairman. For that reason, it seemed natural to make me the first chairman of the institute as well, but there was no doubt that I was the occasion for considerable nervousness on Alanna's part. The artists whom she championed and whom she was bent upon securing space for were flagrantly avant-garde, and I was not; I took

The Clocktower and P.S. 1 strike a note of romance in our utilitarian cityscape.

TOP: Brendan Gill stands on the roof of the Clocktower, a combination of artists' studios and exhibition space operated by the Institute for Contemporary Art in lower Manhattan. Gill is chairman emeritus of the institute, which was founded in 1971.

ABOVE LEFT: In the continuing tradition begun by Alanna Heiss, the institute's founder and president, of fostering the work of avant-garde artists, Renée Green recently presented "Anatomies of Escape," a multimedia installation of her work at the Clocktower Gallery, which occupies the building's top floor. ABOVE RIGHT: Included in the show was a display entitled *Site/Scene*.

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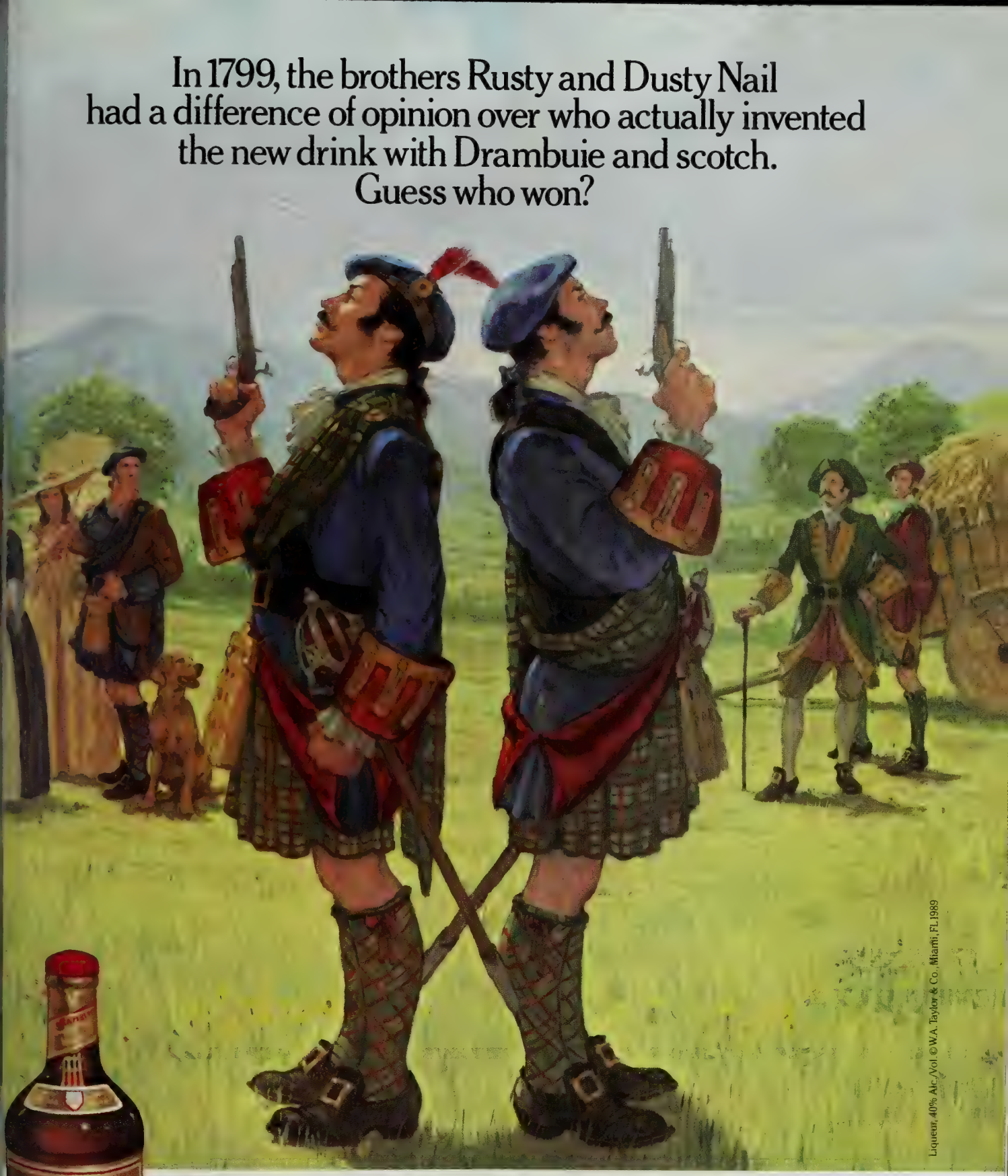
In 1799, the brothers Rusty and Dusty Nail had a difference of opinion over who actually invented the new drink with Drambuie and scotch. Guess who won?



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Manhattan's Arena for Aesthetic Melodrama
continued from page 44

RIGHT: The institute's other exhibition and studio space is P.S. 1 in Long Island City, Queens, which formerly housed a public school.

BELOW: The Romanesque Revival building's classrooms were transformed into artists' studios and galleries in 1976. Studio space is provided free of charge for a period of one year to artists selected by a panel of their peers.

care to attend the opening of all our exhibitions at the Clocktower and at P.S. 1, but I wasn't always sure what it was that we were exhibiting.

If the artist was a Minimalist, as like as not I would stumble over some small object on the floor that I assumed was debris abandoned by a careless plumber (I am thinking in this instance of tiny pieces of sawn iron by the sculptor Joel Shapiro); if the objects were larger, I would assume that they were chunks of wooden scaffolding that ought to have been removed before the exhibit opened (I am thinking here of sculptures by Robert Grosvenor).

The high point of my aesthetic ignorance was made manifest one day when, at an opening, I congratulated Alanna on how well the Clocktower galleries were looking and then added that I was damned if I could tell what the subject of the exhibition was—to my eye, the galleries were entirely empty. "Oh, Brendan, I am *so* disappointed in you!" Alanna exclaimed, not for the first time and not for the last. "Don't you see that all of the windows have been taken out of the walls?"

And, sure enough, they had: One gazed out through sashless apertures at the sky above Manhattan, and the effect created was indeed a delightful one. The man whose handiwork (or, rather, whose absence of any handiwork) we were honoring, Michael Asher, was one of a group of sculptors in California who work with light. It was Asher's artistic credo that one oughtn't add to our already cluttered environment but, on the contrary, that one ought to subtract from it. In California the need for conventional glass-filled windows to protect the interior of a building from freezing temperatures, rain and snow is far less pressing than it is in New York; luckily, for as long as the show was on we enjoyed what amounted to California weather. Afterward, the windows that had been taken out at our expense were laboriously put back at our expense. We were all saddened when the show came to an end; in a fashion that had the ring of a biblical parable, we lost what we had gained by getting back what had been taken away.

Alanna Heiss secured her two choice work and exhibition spaces by dint of walking the streets of the city and keeping an eye out for property that only impoverished (and able-bodied, stair-climbing) young artists would be likely to covet. She had discovered that the city was the owner of thousands of parcels of real estate, many of them decayed and scarcely usable; every department of the city government stockpiled empty space in the classic Parkinsonian hope of one day expanding to fill that space. On the top floor of an ancient and ramshackle office building on the corner of Leonard Street and Broadway—a nineteenth-century structure that had once been the headquarters of the New York Life Insurance Company and that the well-known architectural firm of McKim, Mead & White had remodeled at the turn of the century—Alanna located several suites of offices that could be made over into artists' studios and several rooms suitable for exhibition space.

For decades the city had used the top floor, accessible only by steep flights of stairs, as a place to store items of civil defense. Alanna talked high city officials, including the mayor himself, into letting her lease the space for free, after which she and

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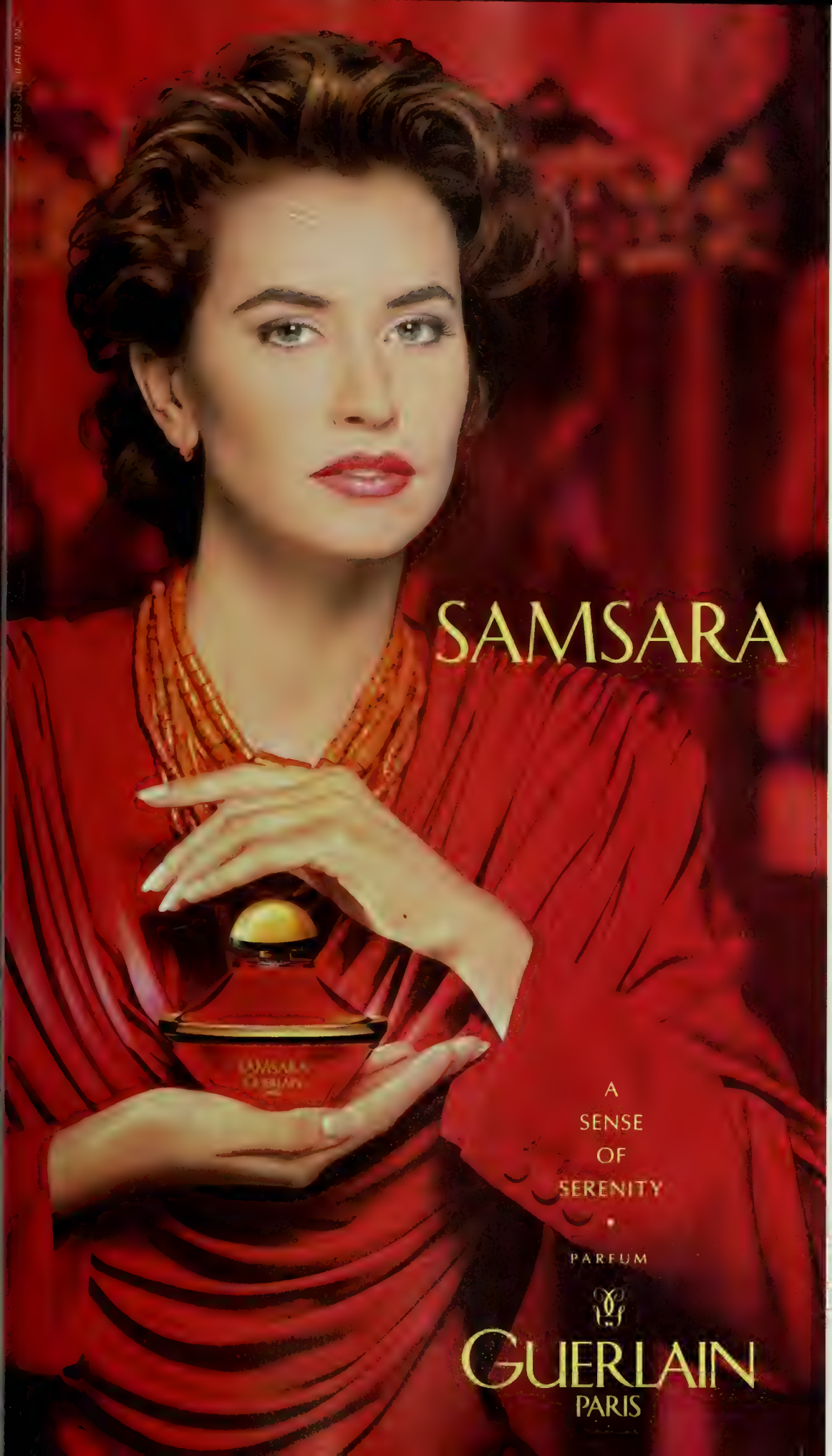

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Manhattan's Arena for Aesthetic Melodrama
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her then-boyfriend and a few other colleagues pitched in to empty the rooms of the hats, gas masks and moldy air raid shelter food with which they had been filled. Toilets that had fallen silent generations earlier were lured back into flushing; somewhere they located a clock repairman willing to restore to health the great four-faced clock in the tower of the building. Because the clock serves as a sign of the Institute's presence high above Broadway, the exhibition space on the floor below soon came to be called the Clocktower.

A few years later, Heiss the empire builder discovered the vast Richardsonian Romanesque brick ruin of P.S. 1 in Long Island City, Queens. As its name implies, it was formerly a public school, and Alanna saw at once that its three floors of classrooms—square, high-ceilinged rooms with ample natural light—would make ideal studios for artists and that some of the bigger rooms could be readily transformed into galleries. She arranged to meet with Donald Manes, then the borough president of Queens, and caused him to feel (what was truly the case) that his borough lacked an artistic presence. Alanna argued (and again it was truly the case) that the borough of Manhattan was getting the lion's share of the funds that the city and state were devoting to the arts, and that he should put up a vigorous fight against this patent inequity. Within a year or so, Alanna and her staff, along with a dozen or so painters and sculptors, had established a foothold in the long-empty shell of P.S. 1.

Despite the supposed difficulty of reaching its site in the industrial wasteland of Long Island City, P.S. 1 has proved a magnet to admirers of contemporary art. It has often happened that on a blustery day in midwinter several thousand people will turn up for the opening of a new exhibition there.

On its board sit not only such panjandrums of the local art scene as Leo Castelli, Richard Bellamy and Christo, but many foreign dignitaries. Over the past few years, Alanna has caused the institute to achieve an international reputation; given its humble, debt-ridden origins, it is a source of satisfaction to the staff to drop into conversation from time to time a casual word to the effect that among the board of directors is Gianni De Michelis, the Italian minister of foreign affairs.

In the field of architectural preservation, *adaptive reuse* is a crucial phrase, chanted like a mantra whenever two or more preservationists find themselves in the same room. Without intending to do so, Alanna has provided New York City with two exceptionally compelling exam-

continued on page 54

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Manhattan's Arena for Aesthetic Melodrama
continued from page 50

ples of what adaptive reuse amounts to in practice. Both the Clocktower and P.S. 1 strike a welcome note of romance in our phlegmatically utilitarian cityscape. They bear witness to a past that, when it was our ancestors' present, was eager to better itself through emulation of a still more distant past. Citizens of New York took pride in looking back upon the known even as they were rushing forward into the unknown. In the case of P.S. 1, it is the medieval period—the purported "age of faith"—that is summoned up, while in the case of the Clocktower it is the Renaissance, with its purported recovery of the principles of ancient pagan reason. Neither of these periods has the slightest connection with the artists that Heiss is interested in championing.

Luckily, the gulf between the nature of the work being accomplished under the auspices of the institute and the nature of the place in which it is accomplished proves an occasion not for aesthetic schizophrenia but for stimulation. The artists and sculptors who are furnished with studio space by the institute free of charge and for a period of one year are chosen by a jury of their peers; they have no obligation to the institute beyond being asked to open the doors of their studios to the public on two or three ceremonial events in the course of a given year. Again and again, one hears from these artists that our once dinted, dented, battered and bespattered old quarters, now repaired and refurbished, offer a nourishment to them that the latest construction—shallow, reverberatory Sheetrock and plastic—cannot hope to equal.

P.S. 1 and the Clocktower, stonewalled and fortresslike, simultaneously evoke the old and foster the new, and the fiery particle who presides over the aesthetic melodramas that continuously unfold there remains, as the years pass, no less fiery in the exercise of her benign tyranny, while a host of artists and sculptors hold out their hands to her for warmth as they have always done. □

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ARCHITECTURE: AGREST AND GANDELSONAS

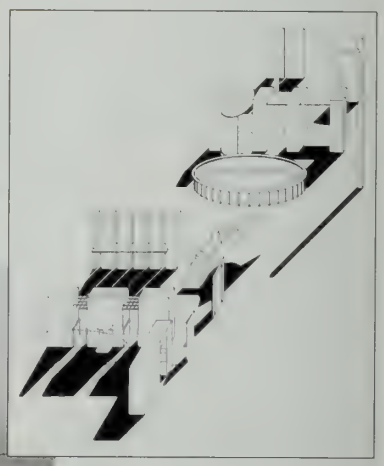
Masters of New York's Material Culture

By Kurt Andersen

DIANA AGREST AND Mario Gandelsonas may be the perfect architects for their time and place. They are, like several important architectural teams today, married. They are, like most very talented New Yorkers, from elsewhere—specifically, Buenos Aires, another anxious, swaggering, alternately ghastly and charming New World city with Old World pretensions. As New Yorkers by choice, they were drawn to the city by their own slightly dreamy, gloriously dated idea of the place, an idea of urbanity that even after twenty years' residence they manage still to see around them (Agrest's virtually all-purpose phrase of approbation for architectural posh is "It's like 1928 New York!") and to embody in their own work. And after two decades of thoughtful, rather low-profile work, Agrest and Gandelsonas, improbably, now find themselves fashionable.

Working in a variety of forms and materials—metals, woods and stones—Diana Agrest and Mario Gandelsonas have produced flexible yet disciplined design solutions. ABOVE: The architects at their SoHo office. On the table is a model for the new Student Center at Princeton.

So they are romantics—their design for a slender, 1920s-style apartment tower on East Seventy-first Street, had it been built, could be the most splendid historicist high rise in the city, and on Sunday nights driving into Manhattan from their country house they listen to big-band jazz of the 1920s and 1930s—yet a sense of rigor keeps their work well this side of sentimentality. The architecture is polished and tough, sensual and cerebral, generally a bit astringent but hardly ascetic. Are Agrest



PHOTOGRAPHY: BEZEC MARSHALL

LEFT: For a duplex apartment on Central Park West, "a wall dividing the living and dining areas is an exotic-wood volume containing a granite-and-steel fireplace," says Agrest. The steel-and-glass low table, silk-velvet-upholstered couch and chairs, and daybed were designed by Agrest. ABOVE: "The conceptual axonometric presents the apartment's horizontal and vertical spaces and its volumetric walls," points out Gandelsonas.

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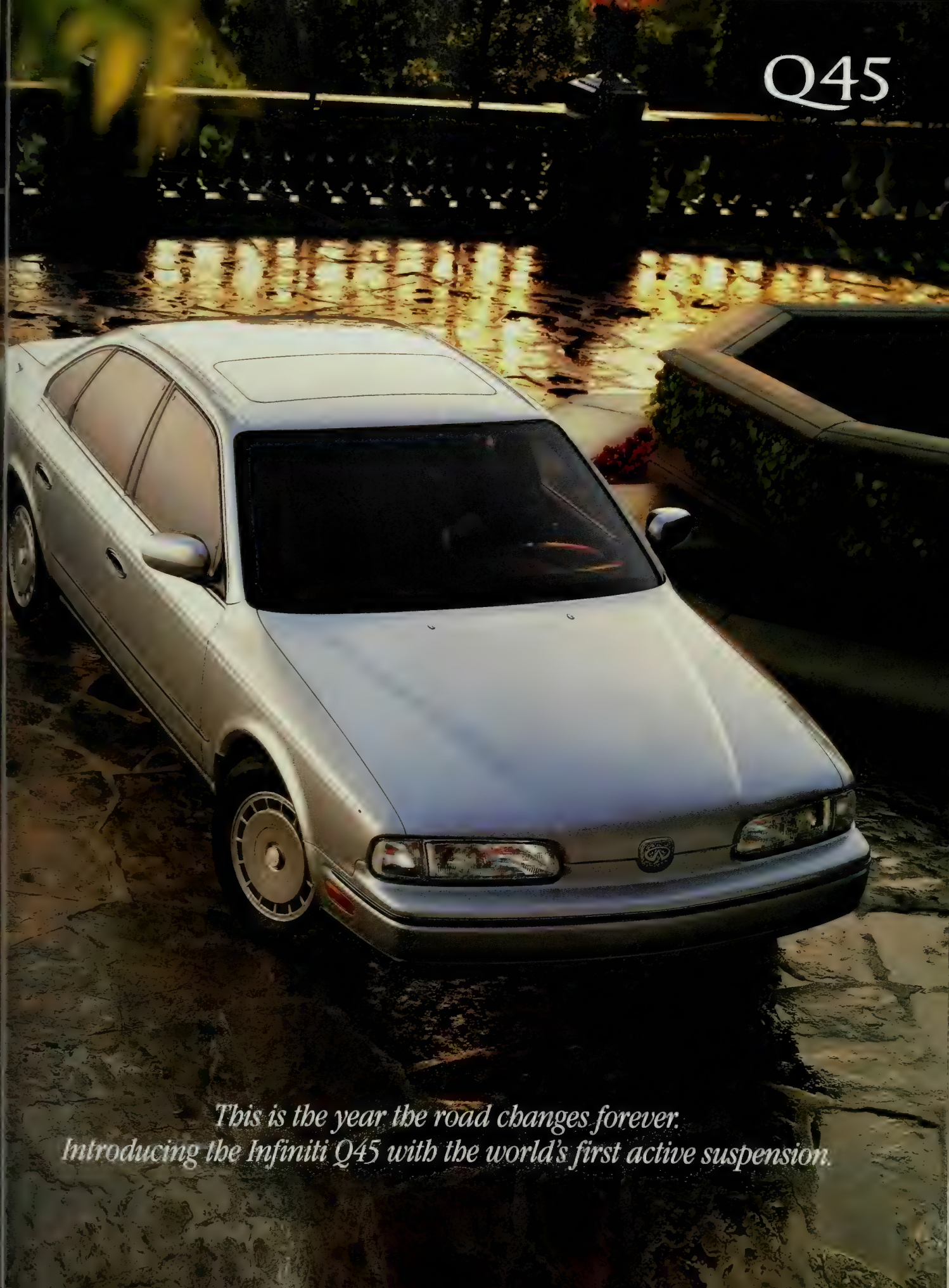
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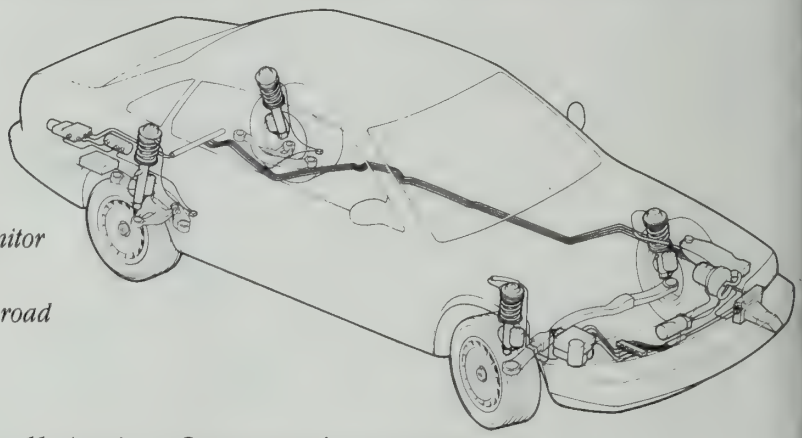

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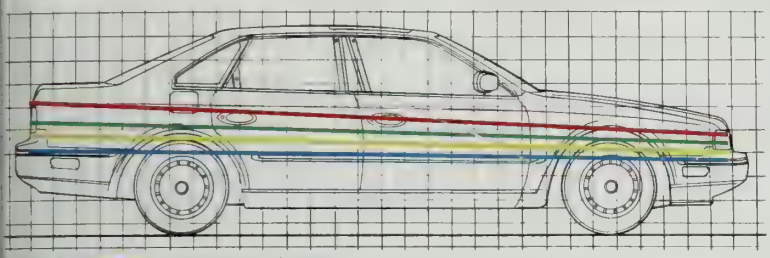

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INFINITI.

Masters of New York's Material Culture
continued from page 56

and Gandelsonas modernists? Neoclassicists? Both? Neither? A tour of their recent work around New York reveals a modernism (the restaurant 150 Wooster, a 5,500-square-foot duplex on Central Park West) that is born neither of a user-unfriendly perversity nor of a facile slickness, just as their somewhat quirky classicism (a brand-new limestone town house on East Sixty-fourth Street, a nearly finished house in Sagaponack) is a matter of fundamental lucidity and restraint, not keystones and pilasters. Like the great designers early in the century—Otto Wagner, Adolf Loos, Wright, even Mies—Agrest and Gandelsonas are traditionally grounded adventurers for whom mere historical replication seems lame and for whom lean, mean functionalism is not dogma. They are quietly forging an architecture that embraces the distant past yet avoids hack revivalism.

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The architecture is polished and tough, sensual and cerebral.

ABOVE: The master bath of a Park Avenue apartment shows the architects' use of tactile materials and geometric forms—a pink-marble vanity and cabinet, stainless-steel drawers and conical basin, granite floor and walls. BELOW: A patterned floor and curved bar accent 150 Wooster, one of several Manhattan night spots that Agrest and Gandelsonas have designed for restaurateur Brian McNally.

ABOVE: "The perspective of Bill Robinson's Manhattan showroom provides a spatial structure that allows different display configurations," says Agrest. The maple wall and brick piers provide a neutral background.

BELOW: The model for Villa Amore, a Long Island house overlooking Sag Pond. "The residence is organized as a cluster of idiosyncratic towers linked by bridges crossing over the vaulted living area," says Gandelsonas.

continued on page 66

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Masters of New York's Material Culture
continued from page 62

Just as their countryman Jorge Luis Borges used the old-fashioned short story form and subverted it to his own peculiar ends, Agrest and Gandelsonas eschew the customary intentions of neotraditionalism—easy reassurance, conservative ostentation—and use familiar forms instead as a language with which to surprise, confound, make subtle mischief. Consider the house they designed a few years ago for a Scarsdale couple. A pair of two-story pavilions connected by a one-story conservatory-cum-passageway, it looks at first glance to be merely handsome, a bit of deft Palladianism. One expects the architectural equivalent of a sunny Mozart concerto, but right inside, the music turns minor key: The view left and right, toward each lobe of the main house, is shadowy, ambiguous, a pair of fetchingly blind passageways. A new student union they've designed for Princeton University suggests a very elegant stone ruin, half-buried and covered by a garden. The cafeteria will connect to the 1920s Chancellor Green building by means of an accordion of glass, the repetition of steep pitches quickly, aptly paying deference to the structure's Gothic Revival lines.

To Agrest and Gandelsonas, their ongoing projects early last summer—the Princeton commission, a master plan for the city of Des Moines, a purely conceptual project for a show at the San Francisco Museum of Modern Art, a couple of private houses—seemed a nearly perfect portfolio of jobs. Although they have spent most of their professional lives teaching (they have both had positions at the influential, now-defunct Institute of Architecture and Urban Studies) and writing, Gandelsonas is the more theoretical member of the team. "Mario and I are very different," Agrest says. "He would be comfortable if he had done just criticism and writing and teaching." Without her practical nudges toward consummation, he agrees, "I could stay in the middle of the [design] process and fuss . . . just keep drawing and drawing, although I love seeing things built."

Indeed, both Agrest and Gandelsonas say the experience of building—getting a feel for materials, remaining open to the ideas of client and contractor, devising ad hoc solutions—is essential to their architectural ideas. For instance, on one of their first built projects, a brick apartment building in Buenos Aires in the 1970s, the developer wanted terraces, they resisted, the developer insisted, they relented. But instead of extruding the conventional bit of balconied concrete from each apartment, Agrest and Gandelsonas made the terraces sunny interior spaces, glass-enclosed pods flush with the building—an accommodation that serendipitously resulted in a livelier, more intriguing brick-over-glass façade than they had originally designed.

Their several buildings in Argentina are their largest built works so far. Like most New York architects with their own practices, they have done relatively small-scale projects.

In 1985 they were hired by fashion designer Bill Robinson to design his 5,000-square-foot Fifth Avenue showroom. They did not impose a style on Robinson, nor in their first conversations did they even ask him to specify the look he was after. Their process is more oblique. "We talked to Bill about his travels," Agrest recalls. "We said, 'Why don't you show us what you like?' He came to the office and brought slides—he'd been to Egypt and Japan—and he liked a lot of things that have to do with ruins and with stone."

Their commissions start with a discussion of woods, metals, stones.

Some sort of postmodern Oriental fantasy pastiche could have been overwrought and campy, but the Robinson showroom is spare, sublime, and it shows how gracefully Agrest and Gandelsonas allude to other architectures. The references to Egypt and Japan, such as they are, are impeccably abstracted: The most prominent interior walls are canted (connoting vaguely exotic *gravitas*, not *Hey—it's the pyramids!*), and the cabinetry is meticulously detailed blond maple (craftsmanlike minimalism, not a rock garden behind a shoji screen). Once again, to their credit, the architects are caught in no stylistic pigeonhole. The showroom is too serene and picturesque for the deconstructivists, too austere for any full-bore historicist. And while they can work under a tight budget (the showroom was not expensive), they have a healthy impractical streak: The canted walls are heavy limestone brick, not flexible partitions or easy-to-demolish Sheetrock. "If they wanted to move," Agrest jokes, "they'd have to dynamite the building. But Bill loved that—he loved the fact that it was real."

The architecture of Agrest and Gandelsonas is as much about the materials they use as it is about theory or imagery. They are particular connoisseurs of steel, but each of their commissions starts with a rather exhaustive discussion of woods, metals, stones. "Always at the beginning," Gandelsonas says, "at the first working meeting, we have a table full of stuff, [samples of] materials." Clients may spout all kinds of nonsense about the styles and forms they think they want, but "their opinions about materials we really listen to, and we are very literal," he says.

All materials "have such strong connotations," Agrest says. "You take a material that's cheap and you use it as special, or vice versa—it's a very special material and you use it like nothing." Consider, for instance, the duplex on Central Park West. The cabinets in the teenage son's room are of standard steel security mesh;

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Agrest and Gandelsonas
continued from page 66

the floor of the master bath might have been inlaid with lapis, but instead, the marble slabs are set between ribbons of stainless steel. And in Agrest's phrase, special materials used like nothing: The floor of a downstairs half-bath is granite left rough and unpolished, while the structurally spartan hanging shelves in the college-age daughter's room were designed and custom-fabricated by Agrest from mahogany and steel. It is obvious that every bit of material in the apartment was specified with extraordinary care, and yet Agrest and Gandelsonas know when to quit, to avoid the overbearingly precious: On the upper floor, most of the walls are ordinary white drywall, the carpets plain and dark.

The architects' reflex decorousness earns them the right to the occasional wild flourish. A country house now under construction on eastern Long Island is downright zany by their standards. The site is a long, narrow seven acres approached through a vineyard and fronting on Sagaponack Pond. The client, art collector Richard Ekstract, had built several times before in the area ("I think," says Agrest, "he just loves making houses") and had been fetched by a new whim. "We were told that he wanted a Tuscan villa," Agrest says. "But we didn't want to do a Tuscan villa." Gandelsonas smiles: "We said, 'We are not the right architects.' " They showed Ekstract the model for a Long Island house they had conceived in 1984.

Agrest: "He loved that house, which wasn't at all like a Tuscan villa."

Gandelsonas: "In fact, it was more like a play on the Shingle Style."

Agrest: "It had little towers—six towers. And he loved that aspect."

The resulting house, called Villa Amore, is more Venice than Florence, a charmed, jauntily asymmetrical collage of bridges and towers. It is loosely composed, more relaxed and jam-packed with architectural incident than anything Agrest and Gandelsonas have built before.

The core is formed of a gently vaulted, vaguely industrial structure one hundred feet long and just twenty-six feet wide. Sprouting off that central, sober architectural superego are the whimsical towers, four attached to the house directly, two more at the water beyond. One, a hexagonal *faux*-lighthouse, contains the master bedroom and study. The most flamboyant is a splendid greenhouse: a glass cylinder with exterior steel uprights wrapped by wood coils, with a second-floor whirlpool bath cantilevered right over the plants below.

"Residential work with a client like [Ekstract] is almost ideal," Agrest says. "Originally, he wasn't sure whether he was going to keep the new house or sell it, but we programmed the thing just for him. So it's exactly the right combination"—a client with a personal stake in the architecture but without any emotional overinvestment in the house.

Although the bureaucratic formality of institutional cli-

continued on page 72

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Agrest and Gandelsonas
continued from page 68

ents like Princeton can be refreshing, for all the fretfulness inherent in residential work ("The relationship with private clients," Gandelsonas admits, "is usually so sloppy"), both partners enjoy the intimacy of designing houses. The fun is "playing with people's fantasies" and with "their image of themselves," Agrest says. "You know what you can push and what you can't as you work with different clients. And usually we seem to hit it right, because we don't have to redo designs many times."

Often, clients "come out and say, 'I know very well what I want—I know architecture, I know architects, so I know what I want,' " Agrest says. "But we always come up with things that they never thought about." "If you bring people exactly what they had in mind," Gandelsonas adds, "they are usually disappointed."

Because Agrest and Gandelsonas are slaves to no style or school, the know-it-all clients may be especially confounded; what is best about the work can seldom be summed up by means of some tidy ism. For instance, the Central Park West apartment—with its ambiguously free-flowing space, slabs of fine materials and walls-as-objects—is reminiscent of Mies's seminal Barcelona Pavilion. But merely to call the apartment modernist would not even begin to suggest the small, sly virtuoso gestures—a whirlpool tub enclosed in curved glass, a circular banquette with conical steel stools in the kitchen, an airplane-wing-shaped door of steel and pomele wood.

For all the disparate materials and forms, their work is characterized by seamlessness. This is deliberate. "We don't express details," Diana Agrest says, "which is very

For all the disparate materials and forms, their work is characterized by seamlessness.

fashionable right now. We do a lot of detail where the point is not to show anything. For instance, if you're going to join materials like steel and wood—"

Her husband interrupts. "Suppose you have something like this. . . ." He draws a right angle. ". . . A piece of wood joined to a piece of metal. We do it as if it's a continuous piece. So it's totally understated."

Thus, concludes Agrest, they are not classicists, "who put moldings on top of everything in order to hide a joint," nor are they by-the-book modernists, "who would put in reveals and show the bolted pieces of steel." Can it be that they are not ideologues of any stripe? Their work reeks of confidence and discipline, virtues usually associated with a canon, an established dogma. For these architects, there isn't some overarching theoretical rationale? "No," Agrest says finally. "We make all the rationalizations after."□

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HISTORIC DISTRICT: TRIBECA

Preserving a New York Neighborhood's Unique Identity

By Suzanne Stephens

CERVIN ROBINSON/COURTESY R. M. KLIMENT & FRANCES HALSBAND ARCHITECTS

Raising issues of preservation and development, the southwestern corner of lower Manhattan along the Hudson River, known as Tribeca, has recently undergone gentrification, adapting warehouses, manufacturing and commercial spaces for living lofts, restaurants and galleries. ABOVE: Constructed primarily by the dairy and poultry industries in the early 1880s, the Mercantile Exchange Building at Hudson and Harrison is a Queen Anne–style design by Thomas R. Jackson.

LEFT: The lobby of the Mercantile Exchange Building—which now houses offices and the Chanterelle restaurant—displays the renovation work of R. M. Kliment & Frances Halsband Architects. Tile floor and newel post are original.

EDWARD ALBEE USED to live at Fifth Avenue and Seventy-eighth Street. To many this is an ideal location. After all, Central Park is at one's doorstep, museums and art galleries are nearby, and antiques shops, boutiques and the Carlyle hotel just one block away. "Living there was an enormous mistake," the playwright declares. "There weren't any theaters. None of my friends lived up there."

So fourteen years ago Albee moved to Tribeca. While there were still no theaters, Tribeca was very much like a stage, waiting for the action. Tribeca, which stands for Triangle Below Canal, is a ninety-block piece of land bound roughly by Canal Street to the north, Broadway and Lafayette Street to the east, West Street along the Hudson River, and Vesey Street to the south.

continued on page 78

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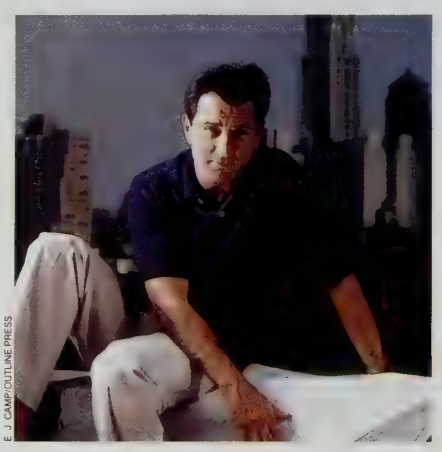
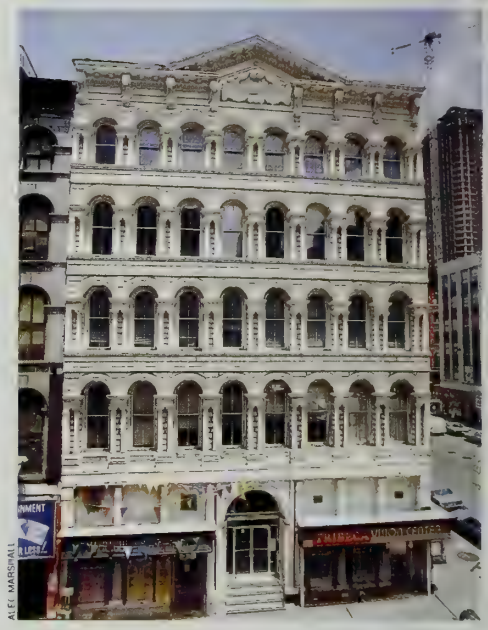
continued from page 76

This manufacturing district, characterized by old ramshackle brick warehouses with deep canopies, factories with Romanesque Revival arches, and narrow loft buildings with peeling façades of cast-iron columns, capitals and pediments, was a far cry from the stately apartment houses of upper Fifth Avenue, or the Beaux Arts–style town houses along the side streets of the East Seventies. But Tribeca had a shaggy character. It had a nascent population of dedicated artists. It had strong promise. It also had (and still does have) a lot of people interested in its future for different and conflicting reasons.


E. J. CAMP/OUTLINE PRESS

At the time Albee arrived in Tribeca as a "pioneer" resident, many of the brick warehouses were empty. In the 1960s Washington Market, a ship-to-shore transfer point for wholesale produce, had been uprooted and moved to Hunts Point Terminal in the Bronx. From that time on, more and more of the warehouses, lofts and ancillary office buildings were falling into a molder-

ABOVE: Robert De Niro on the rooftop of his building, the former Martinson Coffee Exchange, which holds his Tribeca Grill and Tribeca Film Center. De Niro joined neighbors in petitioning to maintain the area as a Historic Landmark District.


ALEC MARSHALL

ABOVE: One of the finest examples of cast-iron work is the Italianate Cary Building at Chambers and Church streets, designed in 1856 by King & Kellum, with a rusticated surface imitating stone.

BELOW: At Hudson and Franklin streets, the prominent Beaux-Arts-trained firm of Carrère & Hastings designed its first tall structure, the seven-story Pierce Building, in 1890 for the food products industry. With the continuing trend toward height, four stories were added in 1905, when it was renamed the Powell Building.

ALEC MARSHALL

ing disarray. Still, while slablike apartment buildings and a community college quickly zoomed up in the Washington Market Urban Renewal Area, enough produce businesses remained by the old waterfront to give it a special mercantile flavor. "Wheels of Brie were piled up on the street when I left my building in the morning," says Albee.

In 1977 artist James Rosenquist bought the five-story building on Chambers Street where he and his wife, Mimi Thompson, also a painter,

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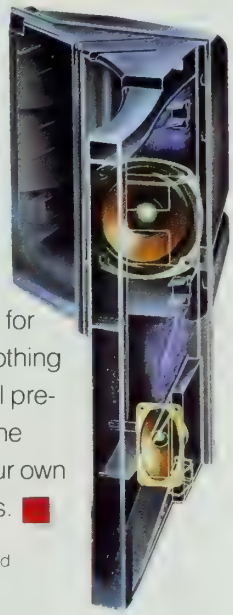

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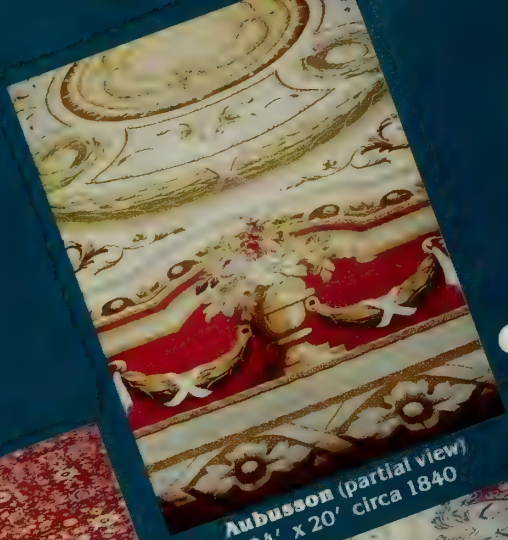
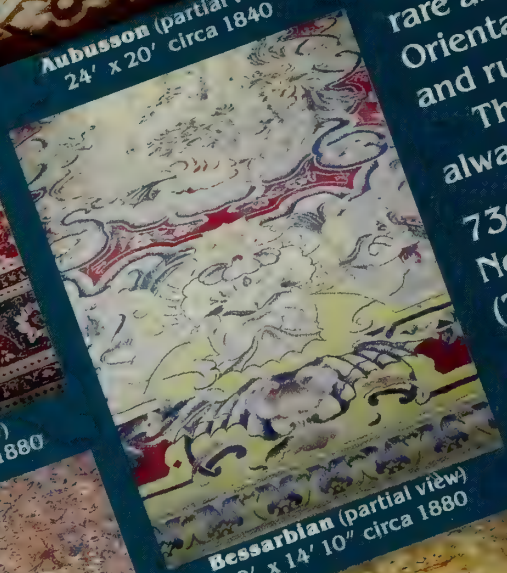
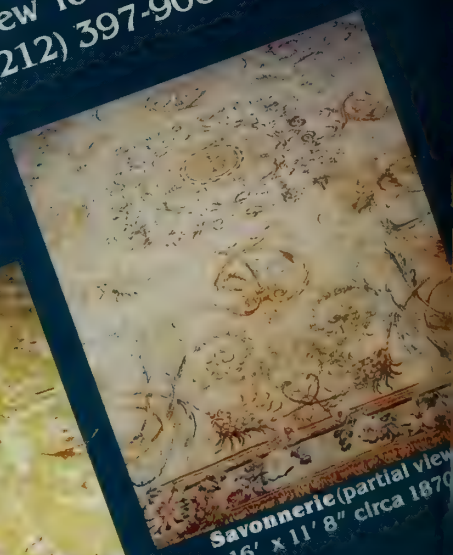


Aubusson (partial view)
24′ x 20′ circa 1840

Tabriz (partial view)
14′ 5″ x 11′ 9″ circa 1880



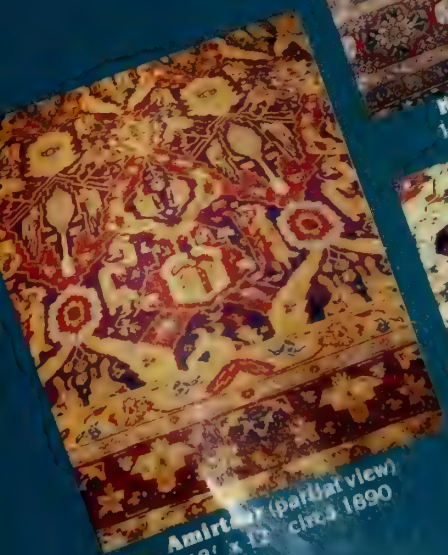
Bessarbian (partial view)
20′ x 14′ 10″ circa 1880



Savonnerie (partial view)
16′ x 11′ 8″ circa 1870

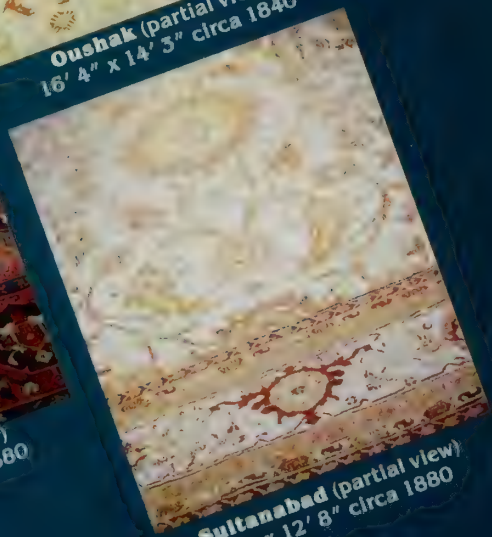
Kashan (partial view)
18′ 6″ x 12′ circa 1900

Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840



Amritsar (partial view)
18′ x 12′ circa 1890

Serapi (partial view)
14′ x 10′ circa 1880



Sultanabad (partial view)
16′ x 12′ 8″ circa 1880

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Preserving a New York Neighborhood's Unique Identity
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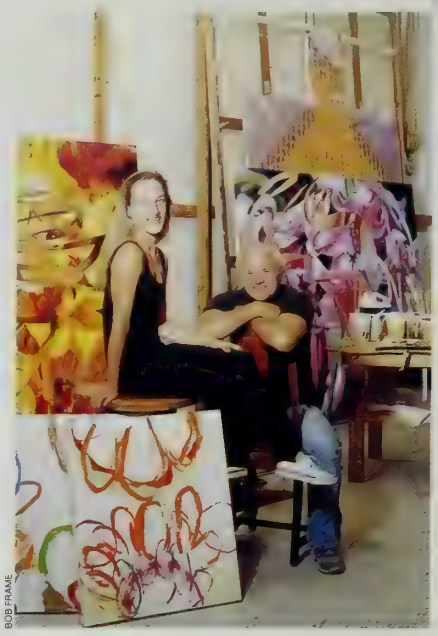
live and work. Rosenquist had tried to live in SoHo in the 1960s but found "only a lot of huge manufacturing buildings with no trees." Tribeca had more light, air and quiet. "It's still like a small town," says Thompson.

Today the area has changed from those early days. It has been going through New York City's own process of gentrification, where artists looking for space to work and live unintentionally help turn an area into an attractively fixed-up residential neighborhood filled with cafés, boutiques and art galleries. Tribeca's population, about five hundred in 1970, has mushroomed to over ten thousand in 1990.

Uptowners and out-of-towners frequently dine in Tribeca's elegant restaurants, such as Chanterelle and Bouley. Or they come to mix with artists and actors at The Odeon or the Tribeca Grill, owned by Robert De Niro and backed by a group of investors that includes Christopher Walken, Mikhail Baryshnikov, Bill Murray and Sean Penn. Located in the Martinson Coffee Exchange Building and renovated by Prentice & Chan Ohlhausen, the restaurant has found a following. Even Nelson Mandela was said to have eaten there his last night in New York City.



BOB FRAME

LEFT: Mimi Thompson and James Rosenquist in Rosenquist's painting studio, located in their five-story building on Chambers Street. The couple were among the first artists to move to Tribeca, because they found large loft spaces and liked the "small-town" ambiance.

De Niro has also formed the Tribeca Film Center upstairs, with a screening room and office space. There is talk that he is planning to open a thirteen-story hotel next door. While this sort of development is considered anathema in SoHo, where half a dozen such hotels are in the planning stages, it doesn't seem to concern Tribeca yet.

Tribeca's residents have something else to worry about. They are in a section of generally low-rise buildings north of Wall Street, northeast of the World Financial Center in Battery Park City, and just east of City Hall. Tribeca is the prime location for big-time developers seeking to build apartment houses for businesspeople who can afford to walk to work.

Many of Tribeca's smaller building owners don't aspire to developing high-rise apartments. They wouldn't mind just turning the shabby loft buildings into high-priced condo-

ALEC MARSHALL

RIGHT: Typical of the district's warehouses is the Bazzini Building. The brick structure, dating from the 1890s, has a simple classical cornice and arched windows. A wide canopy protects the ground-level dock for loading and unloading merchandise.

BOB FRAME

ABOVE: Playwright Edward Albee relocated to Tribeca when Washington Market, a produce market, moved, leaving empty buildings. Albee finds that, although the area is changing, it maintains its special character.

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miniums. Since the renovations help return the buildings to their original sparkling state, the district and its architecture benefit greatly, but the process draws more people and more pressure. It encourages further abandonment of the fragile manufacturing and commercial uses, and further exodus of the artists.

Thus struggling artists, well-to-do investment bankers, families, large-scale developers, and small-scale entrepreneurs and businesspeople are all vying for space in Tribeca. With the number of economic, social and political forces operating on this once-forgotten land, Tribeca has become the locus for crucial planning and preservation decisions about how divergent uses can share the same turf in harmony.

The residential population has formed the Tribeca Community Association, and under its aegis, a committee that seeks to preserve the area through the creation of a historic district. In a historic district, like those on the Upper East Side and in the West Village, any change to the exterior of a building, including demolition or new construction, requires a permit from the Landmarks Preservation Commission. The Tribeca group, called the Committee for the Washington Market Historic District (an appropriately ironic nomenclature since the market itself had been an early casualty of development), headed by art dealer Hal Bromm, has been instrumental in explaining to the residents, businesspeople and landlords the area's diverse architectural history. In 1989 the Tribeca Community Association published an absorbing account of the area's background, *The Texture of Tribeca* by Andrew Scott Dolkart.

Tribeca today is not an urban set piece. Strong traces of the different forms it has taken over the last two hundred years are quite evident, and scars of its economic fluctuations readily visible. Today, it has its share of disorderly and messy vitality, particularly at the street level, where tacky signage and brazen shop-fronts mask much of the older architecture.

In the early 1800s Tribeca was a genteel residential neighborhood where New Yorkers lived in brick Federal-style houses, some of which remain today, almost lost behind the cars and trucks rattling by on Canal Street. And by the 1840s the eastern part of Tribeca around Broadway had become New York's cultural and civic center. As David W. Dunlap points out in his forthcoming book, *On Broadway: A Journey Uptown Over Time*, New York City's first club based on the English example, the Union Club, was built on Broadway just south of Leonard Street. Across the street was the New York Society Library, and nearby was the marble-faced Renaissance Revival department store that A. T. Stewart built in 1845. The latter, designed by John B. Snook, survives, and is a landmark.

In the last half of the nineteenth century, commercial dry-goods and department stores replaced houses. Faced with cast-iron columns, capitals, lintels and pediments, they often resembled Italian palazzi. They owed their technical character to New York's first cast-iron building, the Morgan Laing Stores, erected in 1848 by James Bogardus. Located on Washington and Murray streets, the store was demolished in the 1970s.

Today, Tribeca has its share of disorderly and messy vitality.

At the turn of the century, tall buildings joined the low brick warehouses to provide shipping exchange offices. "Tall" in those days meant over seven stories, and buildings such as The Mercantile Exchange Building, a bold Queen Anne–style design, or the more sedate Beaux Arts white limestone Powell Building designed in 1890 by Carrère & Hastings, were suitable testaments to the prevailing architectural styles. Other distinctive buildings to go up in the twentieth century included the richly detailed brick Barclay-Vesey Building, the New York Telephone Company Building and the Western Union building. All built in the 1920s, they were designed by Ralph Walker of Voorhees, Gmelin & Walker.

Tall buildings are still a rarity in Tribeca. That is why it was such a shock for the community recently to discover a fifty-two-story apartment building, Tribeca Tower, designed by Schuman, Lichenstein, Claman & Efron, under construction on Duane Street. The crudely configured high rise lacks sensitivity in its massing and detailing and, although the tower is surrounded by a plaza, the price was the destruction of the street's small-scale ambiance.

Another recent high rise is the thirty-nine-story Shearson Lehman Hutton Place, designed by Kohn Pedersen Fox. It does not belong to the sore-thumb school of design, but it is still desultory in its execution. Most painful to the community is that it blocks views and access to the water.

Open space, especially parks, is a major issue with many Tribeca inhabitants. While Battery Park City, to the immediate south, has an esplanade and a marina, Tribeca lacks this kind of waterfront edge. For that matter, except for the tiny triangle of Duane Park, and the larger Washington Market Park, designed in 1983, there is not much parkland. Nancy Page, cochair of a community organization, the Tribeca Task Force, points out that the area has no "active recreational space" for its many children, and advocates turning two of the empty Washington Market urban renewal sites over to this use.

Tribeca has been zoned a manufacturing area for a number of years, a designation that meant the square footage in the buildings could not exceed five times the size of the site. In

continued on page 90

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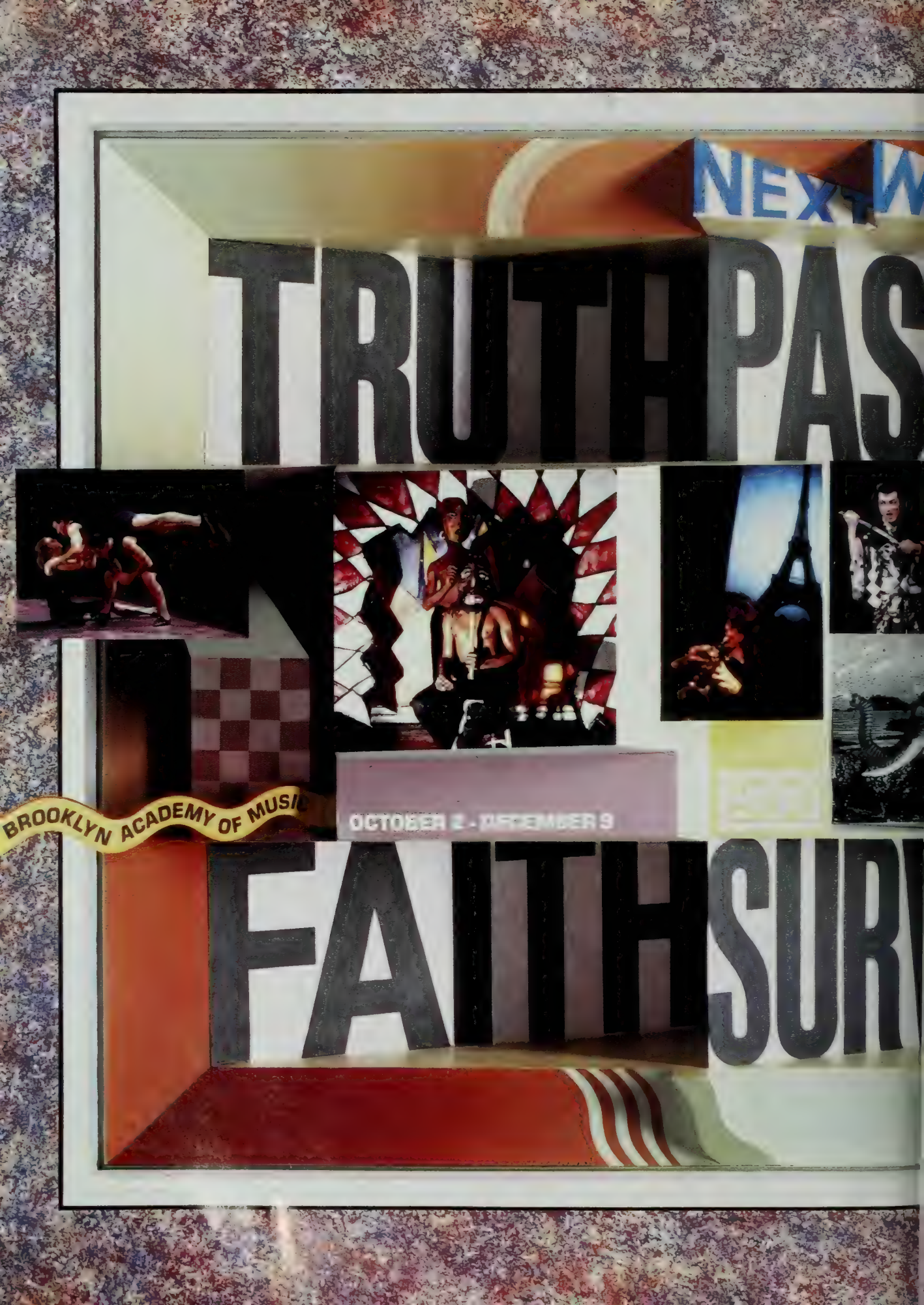
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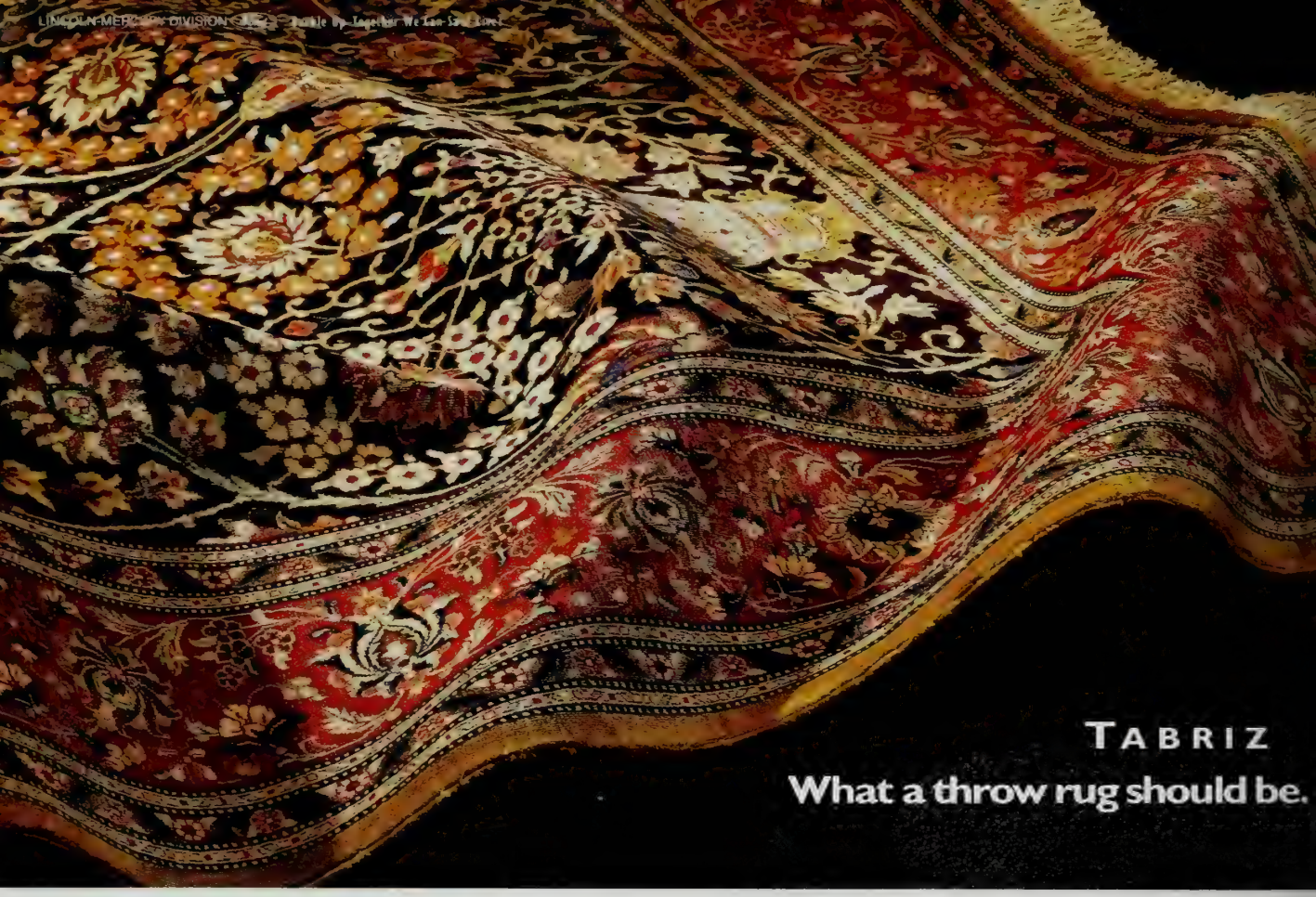

HISTORIC DISTRICT: TRIBECA

Preserving a New York Neighborhood's Unique Identity
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the 1970s the Department of City Planning made most of Tribeca a "special mixed-use district" so that the manufacturing activities could be salvaged at the same time that lofts were allowed for residential use. In certain subdistricts of commercial and residential zones, Tribeca buildings can be ten times the square footage of the site, and in the area of Tribeca outside of the mixed-use district, a developer could end up with a very tall building indeed.

Not surprisingly, the community groups have asked the city planning department to down-zone these commercial areas to no more than seven and a half times the size of the site, and to take a look at the planning policies in general. The newly appointed head of the City Planning Commission, Richard Schaffer, is considered to favor community interests over massive development. So far, the commission has taken an inventory of the existing area but has yet to formulate any concrete zoning changes.

Tribeca is lucky, since the economic downturn and the glut of office and apartment space in New York City has relieved the market pressure—for the moment. But the community wants protection now, and that is why it has turned to the Landmarks Preservation Commission for help. The Committee for the Washington Market Historic District was instrumental in getting Landmarks to schedule a hearing last year on the proposed designation of Tribeca as a historic district. Albee, Rosenquist and De Niro officially registered support for the measure, and a number of architects, including Charles Gwathmey and Robert A. M. Stern, also wrote letters of support. At that time Landmarks decided it best to propose four historic districts instead of one for planning flexibility, but the commission also suggested designating twenty-nine separate buildings not within the boundaries of the four historic districts.

Naturally, opposition to the districting plan has mounted. Many of the small businesspeople and owners of the loft buildings fear they would have to get Landmarks approval before doing anything to the exteriors of the buildings and that repairs would be more costly. As Herbert Rosenfield of the Chamber-Canal Civic Association, which represents about fifty businesses in Tribeca, testified to Landmarks, "This area has been reserved, in the minds of all of us who have devoted a lifetime to community planning, for the future use and expansion of our downtown business community."

Another opposition group, the Committee for Fair Landmarking,

peopled by a few of the property owners, even retained architecture historian David P. Handlin of Cambridge, Massachusetts, to study the designation. Handlin maintains, "At stake here are two views of the city. One sees the city as a complete work of art; the other sees the city as a growing organism. . . . Clearly there is room in the city for both. . . . Given its history, Tribeca falls obviously into the second category." Many in the community believe that Tribeca needs to be seen as both an organism and a work of art—a living work of art. In this context, new thinking about zoning and preservation should be quite welcome.

Fortunately, a recent study released last summer by the nonprofit organization Exploring the Metropolis provides the key to resolving these issues. Its authors, Eugenie Cowan and Jack Goldstein, declare they are neutral observers. They have looked at New York as a whole, and Tribeca as a test case. For example, they call for more collaboration between city agencies, particularly in the area of historic districts (the province of the Landmarks Preservation Commission) and special purpose districts (the province of City Planning).

Cowan and Goldstein further suggest that Landmarks should generate "historic district management plans" to spell out certain actions having to do with the maintenance of the district, so the various owners would not have to get Landmarks' approval for every change made to a building's exterior. In addition, Cowan and Goldstein suggest that the changes be reviewed by the community planning board, which participates in City Planning's zoning review.

For its part, City Planning should develop a more comprehensive zoning package, Goldstein points out. Such a special purpose district would deal with the growing residential population, Tribeca's need for parks, the overdevelopment issues, and manufacturing and commercial interests. "We need to gather a coalition of property owners, merchants, co-op owners and families and other residents, all of whom are antagonistic, and work together to reduce the tension," he adds.

His call to action is timely. With a new mayoral administration, a new city charter, and new chairmen at the City Planning Commission and at the Landmarks Preservation Commission, some rethinking of the planning process is in order. Tribeca could become an exemplary model of planning and design, where sizable development and upgrading of the neighborhood might occur without a loss of the area's original flavor. Not everyone can get the whole pie, of course. But it might yield a pie worth more than the sum of its parts. □

to John Bigelow Taylor, N.Y.C.

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NEW YORK: MICHAEL M. THOMAS

Five Yeas from a Notorious Naysayer

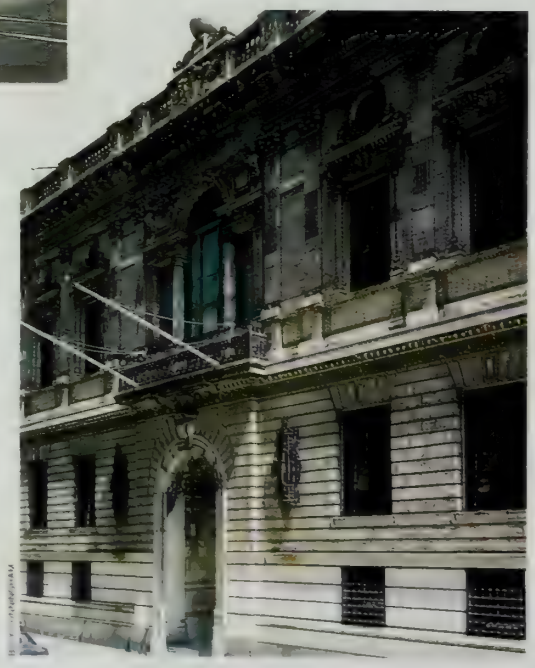
THREE YEARS AGO we forsook Manhattan for the quiet life on the East End of Long Island. A hundred miles does not total abandonment make, however, and if we do not pine for urban life, there remain a few old city associations to be kept up and a still incomparable cultural menu to be explored. Thus, in a New Yorker bred in the bone as I am, the odd pang of curious longing now and then pierces the shell of rusticated contentment and we leave the broad fields, towering skies and mirrored inlets of the South Fork and head west to see what's new on the Rialto.

GEORGE OSBRE MOKI

ABOVE: Michael Thomas, whose most recent book is *Hanover Place*, chats with his friend of 20 years Pierre Amestoy, owner of Les Pleiades. Like the constellation for which it is named, the restaurant—frequented by literary and art world figures—is star-studded, especially at lunchtime.

BILLY CUNNINGHAM

ABOVE: The Hotel Wales on upper Madison Avenue, which houses but does not own the popular restaurant Sarabeth's, recalls for Thomas a more civilized era. Recently extensively remodeled, the former residential hotel is home to his family when they visit Manhattan two or three times each month.



RIGHT: Built by Stanford White's firm, McKim, Mead & White, in 1891, the Century Club is a retreat for men and women of letters. Thomas likes the feeling the club imparts of being transported to an earlier time

The city is not what it once was, and only those who don't know better will claim the opposite. Still, there remain islands in the stream, some of them venerable, others more recently thrust up by the volcanic energy of urban change, where the old ways endure, and nostalgia can be given its head without aggravation. It is to these that we now invariably make our way.

Since we no longer keep an apartment in the city, the Hotel Wales on upper Madison Avenue now serves us as home away from home. Always

continued on page 100

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Five Yeas from a Notorious Naysayer
continued from page 96

a Carnegie Hill landmark, the Wales until recently was a drab residential hotel; two years ago, Bernard Goldberg and Henry Kallan took it over and began to remodel it top to bottom after the fashion of those small hostelries that are a special delight of London. The spiffication is now almost complete. The rooms are agreeable, appointed in a fashion to please the eye of anyone, like myself, who cannot see an illustration by Charles Dana Gibson without feeling a powerful yearning for the way we lived then. The staff is great, the price right and the clientele diverse and eccentric, just as it should be. There are three good restaurants within a dozen paces of the Wales's front door, and a half-dozen more within a block or two. A traveler leaving the Wales at peak traffic hours and heading for the exit bridges enjoys, thanks to the hotel's location, as much as a half hour's advantage over his counterpart fleeing midtown.

BILLY CUNNINGHAM

ROB LANG

ABOVE: "A lack of pretension" characterizes the Jan Krugier Gallery on East 57th Street, says Thomas. He especially enjoyed its 1988 show on Ingres, in which works were linked by a kindred spirit. Watercolors and drawings displayed are from a recent exhibition, "Victor Hugo and the Romantic Vision."

LEFT: The Burlington Book Shop, "a crowded, cozy retreat for book lovrs," reflects the taste of its owner, Jane Trichter. Antique toys and out-of-print books sold in separately owned spaces within the store create an ambiance that reminds Thomas of London's Heywood Hill shop.

Best of all, at the Wales you feel part of the life of the city, not cosseted away in "grand hotel" style from the vivacious life of the neighborhood or perched like an intergalactic alien on the thirtieth floor of some fortresslike tower where, from the moment of registration, you are made to feel that the essence of hotelkeeping is security, security, security, and that the entire purpose of your sojourn is to hide away from the city's manifest terrors. At the Wales you are in the center of things, never at an altitude of higher than ten stories. Born and raised New Yorkers from childhood participate in the life of their community by looking in the windows of nearby apartment buildings; ingrained habits die hard, so suffice it to say that I wouldn't dream of sojourning at the Wales without a pair of field glasses in my duffel.

The key to this is the neighborhood. Carnegie Hill (the East Side north of Eighty-sixth Street) is the last old-style neighborhood left on the East Side between Ninety-sixth Street and Gramercy Park. By that I mean that within the radius of a ten-minute walk one can get a suit cleaned, buy a bottle of aspirin or Haut Brion, send a fax or a dozen roses, outfit every member of the family in whatever style fashion and fancy might dictate, visit a great museum, rent a video, purchase a classy European toy for that rambunctious nephew or pick up the latest *Point de Vue Images*.

On the corner of Ninety-third and Madison is the Corner Bookstore, the starting point for what I call my "Bookstore Rota." I was a book person long before I became a writer; bookshops were my preferred haunts and booksellers my acquaintances of choice. Bookstores are as good an indicator of the vitality of a town's literary culture as anything. The glamour press may suggest that literary vitality consists of loudmouthed agents talking with their hands to semiliterate publishing moguls at The Four

continued on page 104

Shown: Holiday China and Crystal

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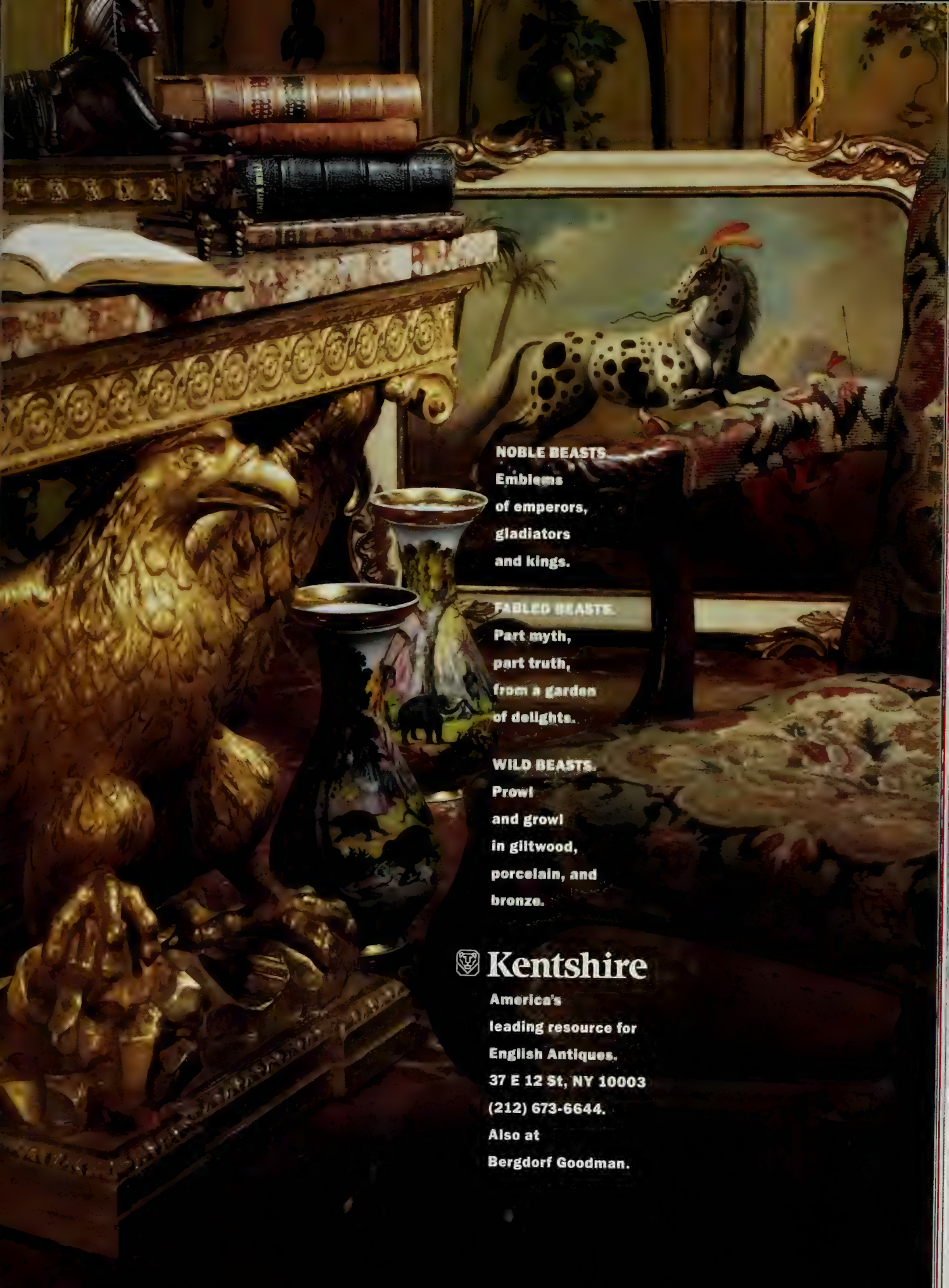
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Five Yeas from a Notorious Naysayer
continued from page 100

Seasons, or celebrated writers jostling for choice tables at Elio's or Elaine's, thereby expending gross amounts of energy that would be better devoted to getting words on paper. Give me a good, busy, interesting bookshop every time!

The Corner Bookstore, where I start my bookish trek south, is everything a neighborhood bookseller should be, especially strong (especially in an area where some of the city's proudest private elementary schools are situated) in works appealing to readers under fourteen. From there I head down Madison, and before I reach the end of my journey, I will have called in at five distinctly different ports of civility, as I think of them. Each has a distinct character, often the consequence of the strong personality and taste of the owner and manager.

Jane Trichter's Burlington Book Shop (1082 Madison) also sells vintage toys within its walls, at Burlington Antique Toys. On the balcony is The Compulsive Collector, which offers a wide and intriguing selection of out-of-print books. Burlington is, of any American bookstore, perhaps closest in style and stock to London's renowned Heywood Hill. If Jeannette Watson and Peter Philibrook's Books & Co. (939 Madison) is the most literary (and also notable for a strong and well-selected stock of books on music), the place where you expect to meet Vaclav Havel or Wittgenstein's ghost, then it is to Arthur Loeb's Madison Avenue Bookshop (833 Madison) that I would repair to catch the scent of *le tout New York*, for a glimpse of Brooke Astor, Louis Auchincloss or, need I say, the shades of Mrs. Wharton and Henry James. A bit east, Julius and Deirdre Adler's Canterbury Book Shop (1045 Lexington) is where, after glutting themselves on gossip at Mortimer's, the glitterati rush to buy the latest Dominick Dunne or high-fashion tell-all autobiography; but this is not to disparage, because Deirdre has read everything, and the shop is sneaky-full of books to make the mind work, the best selection of paperback mysteries to be found, and a terrific children's department.

If books are one pole of *my* New York, art is surely another. In many ways, the most stimulating aspect of the city's art culture is to be discovered in those galleries that make a point of mounting intellectually and visually challenging exhibitions, and not merely putting on offer stuff to feed the tireless maw of a name-fixated, status-struck art crowd whose voraciousness manifestly exceeds its judgment. Of these, few equal and none excel the Jan Krugier Gallery (41 East Fifty-seventh Street), which in recent seasons has put on a series of exhibitions, centered on the riches available to it as exclusive dealers for the Marina Picasso holdings, that demand an intense, concentrating silence broken only by the welcome snappy unheard sound of eyes and minds being opened.

The city is not what it once was. Still, there remain islands in the stream, some venerable, others more recently thrust up by the volcanic energy of urban change.

If the edification that comes from art is in the looking, the fun of the art world is in the action, and here the undoubted center of the universe is Les Pleiades (20 East Seventy-sixth Street), about to enter its twentieth season. At lunch, everyone is there. Museum people, gallery people, auction house people, collectors and journalists. At their usual tables one will find Freddy Woolworth, Kelley Anderson and Gerald Fessenden of Coe Kerr Gallery, titan-dealers William Acquavella and Eugene Thaw, monuments of the trade such as Arne Ekstrom and Leo Castelli. In a corner, Sir John Pope-Hennessy, perhaps the rarest combination of intellect and eye ever to be dedicated to art history and connoisseurship, lunches with the editor of his forthcoming memoirs, Jacqueline Onassis. The art buzz is palpable, the excellent food almost incidental to the game afoot.

By night, however, Les Pleiades changes its spots. Once upon a time, every New York neighborhood had a good French restaurant of its own, like the now long-gone La Croisette, where twenty years ago I got to know Les Pleiades' owner, Pierre Amestoy, who was the maître d' there. A regular clientele would build up, everyone on a first-name basis, and so it is at Les Pleiades at night. Family gatherings, elderly couples, people alone with a book, young men and women in the first tentative fumblings of love and marriage. Not very glamorous, perhaps, and not enmeshed in the plotting and gossiping that engages the lunch crowd, but very much a reminder about a certain backbone type of New York life that tends to be overlooked amid the glitz and hubbub. It is this aspect of Pierre's restaurant that I appreciate as much as the noontime action; I think I would be quite lost in today's New York without it.

Finally, every man will have his club, and though I belong to several in the city, my happiest haunt is the Century. I repair there as often as I can, and never enter the door without believing myself transported in time to the way things were and should be, when the essence of civilized life was good talk and good fellowship in cultivated surroundings—a time when Wall Street, where I *never* go now, knew its place and "real estate" was a phrase no gentleman would admit knowing how to spell. □

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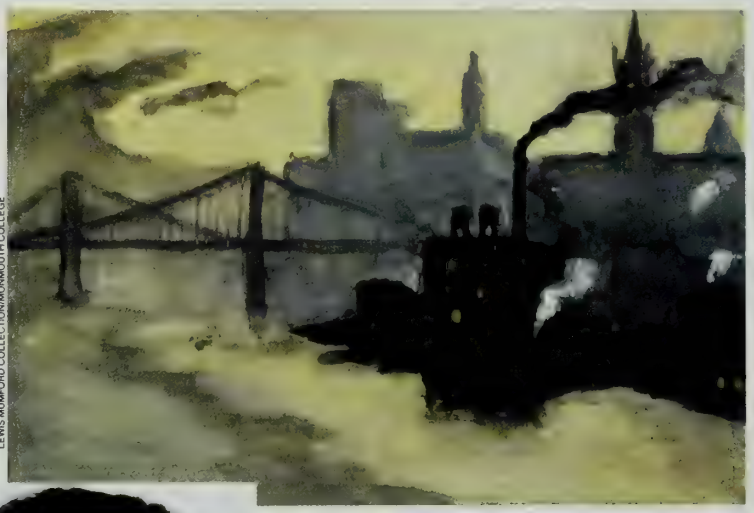
NEW YORK: LEWIS MUMFORD

Remembering a Prince of the City

By Russell Lynes

LEWIS MUMFORD, whose career as the most respected American architectural critic of our time came to an end early this year, was a New Yorker of that sort known as "native." His autobiography *Sketches from Life* makes this incontrovertibly clear from the opening sentence: "I was a child of the city, and for the first thirty years of my life I knew the country only as a visitor. . . . Not merely was I a city boy but a New Yorker, indeed a son of Manhattan, who looked upon specimens from other cities as provincial—especially Brooklynites."

Most New Yorkers, or most people who call themselves New Yorkers, turn out on inquiry to come from somewhere else. New York is theirs by adoption. They are urbanites who first drew breath as suburbanites or exurbanites or rural or small-city babies (to New Yorkers all other cities are small cities), creatures of lesser places and parentage. It may be that they have made their reputations, as Mumford did, in New York, that they have bestowed grace on that city by their presence there, as Mumford did, that they have put down roots in New York's lumpy macadam (Mumford's roots were in the rocky schist of the city). They may dress, live and think like New Yorkers (which means they dress any way they please, live any way they like and think or not think as the case may be) and still be hicks to the natives. Not so Mumford. His heart was where his birth certificate was.



LEWIS MUMFORD COLLECTION/MONMOUTH COLLEGE

Lewis Mumford, architecture and art critic, philosopher and writer, a native son of Manhattan, explored throughout his long life (1895–1990) the varied achievements and failings of modern metropolitan culture, in particular that of his beloved New York (below).

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Mumford (above), whose memories of the city embraced both its human and architectural diversity, recorded scenes of New York in over 300 watercolors and drawings. TOP: An East River bridge, 1916.

continued on page 114

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Remembering a Prince of the City
continued from page 110

That is not to say that this native, born in 1895 in the borough of Queens and brought up from the age of three on Manhattan's West Side, did not often seem to hate New York as much as he loved it—hating it because it did not live up to what it promised to be when he first played in its streets and walked along the edges of the Hudson and the East and Bronx rivers. He believed profoundly in his city, its physical beauty and the magic of its moods, its majestic tall structures and its bridges, especially the Brooklyn Bridge, created by his heroes the Roeblings. But the city, he felt, betrayed him. His metropolis became a mega-mess.

He blamed that partly on the shortsightedness of city planners and their surrender to the public love affair with the automobile, partly on the social misconceptions of architects who believed that public ills could be controlled mechanically by gigantic blocks of housing. He deplored massive structures that made ditches of the avenues they hugged, squeezing the air out of them, cutting off the light of day and slicing the sky into icy slivers. The road builders were his principal enemies, and of these Robert Moses was the arch-villain. They built ruthless, landscape-destroying concrete funnels to pour millions of automobiles into his city with little or no regard for what was to happen to them once they arrived at the bottoms of the man-made canyons. Not only was the city despoiled by cars but so were the suburbs, which became land-based missile sites that fired their daily bombardment of metal capsules into the city only to have them fired back at sundown, despoiling with honky-tonk the countryside through which they traveled.

Mumford spent much of his long life (he was ninety-four when he died) writing and teaching about cities and their problems (social and physical), and about the individual architectural masterpieces as well as the routine and slovenly buildings that huddle together to make cities. He wrote of their parks and promenades, their palaces and opera houses, their streets bubbling with vitality, their quiet corners, their squalor and brilliance and mystery. In all he published thirty-one volumes, many of them collections of his essays about what he saw around him that provoked his pleasure and, as often, his skepticism or outright disapproval. He wrote several autobiographical volumes, and several others that taken together constitute a history of cities from ancient times to our own.

I first encountered Mumford during the 1930s in two small works, *The Brown Decades* and *Sticks and Stones*. They not only introduced me to men like H. H. Richardson, Frederick Law Olmsted, Louis Sullivan and the Roeblings but taught me more than I realized at the time about how to look at architecture, a source of enjoyment for which I'm constantly grateful. My enthusiasm for Mumford's writing led, however, to some embarrassment for me and some pique for him. In the 1950s I was asked to appear with another writer on a Sunday morning radio show called *Invitation to Learning*. The program, presided over by Professor Lyman Bryson of Columbia University, was the kind of show that one could be quite sure no one listened to on that day of the week at that hour. Mumford might have been expected to be working in his garden. He wasn't, and he heard us discussing his attitude toward the plight of New York and our conclusion that he could not bear cities. He was furious, and he let Professor Bryson know what he thought of us in no uncertain terms. "In the future," Bryson said the next time I saw him, "we'll stick to our policy of discussing only books by dead authors."

Mumford believed in his city, its beauty and the magic of its moods.

Mumford's devotion to cities was nevertheless insufficient to keep him living in one; he believed that only by moving to the country could he maintain a reasonable perspective on what cities, most particularly his New York, were falling into. So he and his wife, Sophia, and their two small children moved to an upstate village in New York called Amenia, where they occupied what had been a farmer's house, surrounded by open land and faced by a dirt road. It was there, on the outskirts of a modest town of Greek and Gothic Revival houses and the usual nondescript dwellings and shops, that Mumford poured forth on paper his wisdom about his native city and the metropolises of the world. He has accurately been called a philosopher, a social historian, a critic, a teacher, a prophet; but I believe from my conversations with him that he thought of himself with most satisfaction as a writer, with the variety of talents, aspirations and penetrations that word implies. His prose was fluid and lively and often musical. His poetry was solid, unflustered, unfancy and intensely visual when it was not, as it was at times, "occasional" and funny.

Several months after Mumford died there was a celebration held in his honor at Hotchkiss School, which is a ten-minute drive from the Mumfords' home, where Mrs. Mumford continues to live in her ninety-second year. The gathering was sponsored by the E. F. Schumacher Decentralist Library and Resource Facility of Great Barrington, Massachusetts, a nearby institution that promotes the kind of land use and conservation to which Mumford gave no small degree of leadership and intellectual muscle. It was a cheerful occasion, affectionate and admiring, and none of the speakers was solemn or longwinded. (There were four authors, Mumford's daughter, a landscape architect, and an actress who read elegant bits of Mumford's prose.) Mumford would have been pleased. There wasn't a wet eye in the house. □

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Private Dealers—Manhattan's Best-Kept Secret

By Ann E. Berman

PHOTOGRAPHY: BOB FRAME

ABOVE: *Standing Figure (Fat Lady)*, a 1930s carved stone sculpture, was created by Eric Gill and Prudence Pelham.

RIGHT: "Eric Gill was a prodigious English artist," says 20th-century-drawings dealer Hermine Chivian-Cobb. On the mantel are two Gill studies for his *Deposition* sculpture.

THERE WAS A TIME when private art dealers represented a small fraction of a business dominated by galleries and auction houses. In the New York of the 1950s, 1960s and 1970s, only a handful of these pioneers, such as Sam Salz, Eugene Thaw, Victor Spark and Ben Heller, operated privately (from a nonpublic space and by appointment only), quietly servicing the select group of collectors with whom they had worked for years.

What a difference a decade makes. Now a new generation has made private dealing accessible and rewarding for almost any collector. "Over the past ten years, private dealers have become an increasingly important force in the art market," says Jill Newhouse, who specializes in drawings and is president of the recently chartered Private Art Dealers Association. Newhouse says PADA, limited to dealers in the fine arts, has already attracted more than forty-five prospective New York members, and it is estimated that at least twice that number of private fine- and decorative-arts dealers are currently active in New York City alone. PADA plans to publish a national directory organized by city and specialty, but at present no such listing is available.

The surge in private dealing is a natural response to today's more competitive art market. Now, access to salable objects—not buyers—is the dealer's key to success. With so many collectors chasing a dwindling number of high-quality artworks, gallery exhibitions and elaborate marketing schemes designed to draw in customers are less necessary, while the private dealer's freedom to go—at a

ABOVE: A Roman bronze statuette of the messenger of the gods, Mercury, is believed to date from the 1st century A.D.

LEFT: Antiquities dealer Robert Haber with a Roman marble copy of the Diadoumenos, a 5th-century B.C. Greek work by Polykleitos of Argos. The original, which was bronze, is lost.

continued on page 124

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Private Dealers—Manhattan's Best-Kept Secret
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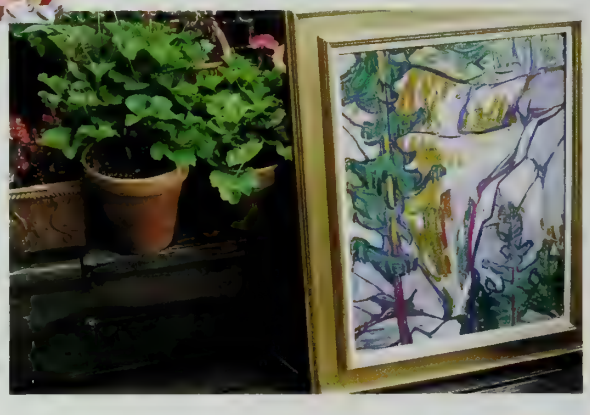
The surge in private dealing is a natural response to today's more competitive art market. Access to salable objects is the key.

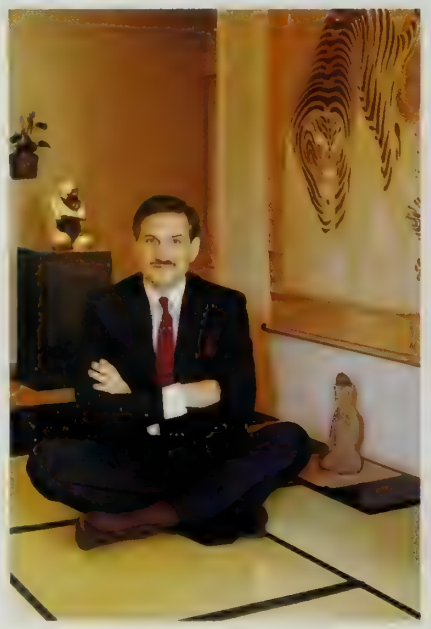
LEFT: "I want my clients to feel comfortable with me," says 20th-century-art dealer Linda Hyman. Clockwise from far left are *Waterfall in the Sierras*, 1912, by Marguerite Thompson Zorach; *Situation LXXXVII*, 1979, by Jean Dubuffet; and *Untitled*, 1965, by Lee Krasner. BELOW: "Zorach's works are prized by collectors of American Postimpressionism," says Hyman.



moment's notice if necessary—to wherever important works of art might be acquired is increasingly considered an advantage.

"I have to travel quite frequently to find material," confirms Edward R. Lubin, a dealer in medieval, Renaissance and Baroque works of art since 1959 and a private dealer since 1974. "Thirty years ago there was so much material available, it was too much for a private dealer to handle," he says. "Now it's really a question of finding things to sell." Lubin is particularly proud of a recent "find"—a pair of life-size thirteenth-century English stone knights, "the rarest of the rare." Until recently these could be viewed against the Venetian silk damask walls and original woodwork of the rooms where Lubin now lives and works—once the home of prominent 1920s collector Clarence Mackay. Towering toward the ceiling are carved bookcases holding Lubin's extensive reference library, which is, as the dealer proclaims, "almost as good as the Met's."

Edward Lubin should know, as he had a fellowship in the museum's Renaissance department for a year before turning to dealing. After twenty years he went private, feeling that in an increasingly specialized field, "there was really no point in being on the street." Now referrals—many from museum curators—provide clients, all of whom are "real collectors," Lubin says. "They aren't buying for a 'look.' People come here for hours." He continues, "You pull down your books, and you work together. It's one-to-one with every collector. I feel I am the agent for an artist. I try to get some of that flesh-and-blood feeling across to the client." Lubin is sorry that for some



ABOVE: "Large early sculptures of Bishamonten, such as this Japanese one from circa 1100, are nonexistent in the Western market," notes Leighton Longhi, who specializes in Oriental art.

LEFT: Longhi sits next to a 14th-century Japanese sculpture of Tenjin and a Korean Yi Dynasty painting of a tiger.

continued on page 128

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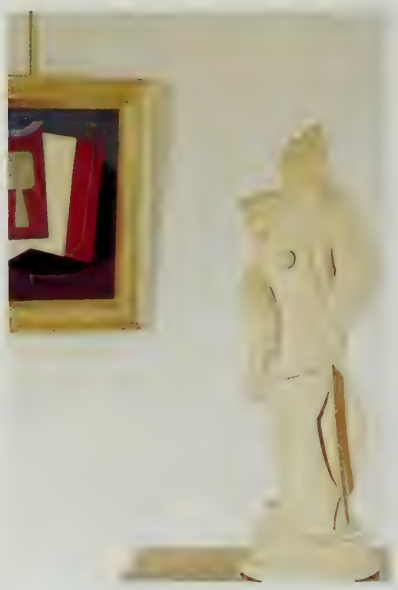
people, private dealing still has a snooty connotation. "It's unfortunate," he says, "because the situation is really just the reverse. I'm very friendly. What interests me," he adds firmly, "is the *object*."

Downtown, in a skylit space with the casual air of a workshop, Robert Haber, private dealer in antiquities, echoes Lubin's words: "My whole life is built around 'the object,' " he says, clearly enthralled with the one he is unwrapping—a second-century B.C. Hellenistic bronze figurine of a striding Artemis. "This is very rare," he says, handling the ancient figure gently. A former conservator and archaeologist, Haber is scholarly yet enthusiastic—everybody's favorite youngish college professor. He has been dealing privately since 1983, and is now the antiquities representative of Artemis, a heavy-hitting international art-dealing corporation that works with Haber in the acquisition of major pieces. As Haber points out, "There are still world-class objects available in this field. It's a buyer's market—as the sixties were for contemporary art."

RIGHT: "The 18th-century southern German angel is by Zimmermann," says Edward R. Lubin, a dealer in medieval, Renaissance and Baroque art.

LEFT: Lubin rests in a northern Italian Dante chair before a circa 1070 mosaic of an apostle's head. A fragment of *The Last Judgment*, it adorned the west wall of the Torcello Cathedral in Venice. "It was rediscovered in south Wales," notes Lubin. The collector's cabinet is southern German.

ABOVE: Grete Meilman, a dealer whose specialty is early-20th-century American art, sits beneath Marsden Hartley's *Movement #4, Provincetown*, dated 1916.



RIGHT: *Untitled*, 1937, an oil by Albert Gallatin that resembles a collage, is paired with a stone sculpture entitled *Figure*, by Leon Kelly. The statue dates from 1925

It's also a very specialized market, and Haber finds he doesn't need exhibitions to attract people off the street. Instead, he uses his time for the complicated work connected with ancient objects. "In this field, questions of authenticity and research are key," he emphasizes. "I get on planes to consult with experts, I take metallurgical samples on a questionable bronze." Collectors get the same careful attention. "I close down for hours when a museum curator comes. I go to Europe about once a month, and call individual collectors to tell them what we have." The list goes on: "I'll walk a client through a museum, or bring antiquities to his home. Have antiquity, will travel," he adds, smiling. "Being private means getting closer to the client and really helping to build a collection."

This close dealer-client relationship can be seen in different ways: Hermine Chivian-Cobb, who shows nineteenth- and twentieth-century British and European works on paper from her bright, high-ceilinged Upper East Side space, feels that "people who come here want a more 'equal' ex-

continued on page 132

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Private Dealers—Manhattan's Best-Kept Secret
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perience." The soft-spoken dealer says, "I bring my taste, knowledge and information about the market. You bring your appreciation, awareness and curiosity. We make a journey together."

Seated in a work space that is almost bare of pictures (most are in the back and appear one by one when a client is at hand), Chivian-Cobb acknowledges that such an "equal" relationship is not for everyone. "Private dealers tend to see a more knowledgeable group," she observes. "Some collectors are afraid to expose their lack of focus. Others just like people to see them buying at auction, or they need the security of seeing other people bid on the same piece," Chivian-Cobb continues. "Here, nobody knows what you buy or how much you pay for it. You can contemplate a work for hours, and in these surroundings you can easily imagine what it would look like in your own home."

Like most private dealers, Chivian-Cobb rarely advertises. Referrals suffice: "People know me. I've been around for a long time," she says. (She spent seven years as a researcher at the Metropolitan Museum and ten at Sotheby's as head of the drawings department.) "Museums often send clients—after all, they would like people to collect, and perhaps donate their collections." Few museums can afford to buy directly any more. The works by Lucian Freud, Alberto Giacometti, Augustus John and others that Chivian-Cobb sells go mostly to private collectors from Europe, Japan and the United States.

Those collectors are turning to members of a whole generation of former auction house experts who, like Chivian-Cobb, are now private dealers. In the same building is former colleague Grete Meilman, now a dealer in early-twentieth-century American works of art. After fourteen years as cohead of Sotheby's American paintings department, Meilman left in 1984 to concentrate on American modernism (she has sold important works by Marsden Hartley and Georgia O'Keeffe in recent years), the Ashcan School, folk-art painting and some abstract works.

"Private dealing used to mean something quite different," says Meilman. "Once it was mostly middlemen who did not own the works they were offering. Now it's really similar to any other kind of dealing—one looks for good material, and then one calls the right client." In today's competitive market, Meilman feels, gaps between public dealers, private dealers and auction houses are closing. "Everybody is more accessible," she says, noting that her clients consult all of these sources in their constant search for quality works of art.

Meilman believes collectors come to her not because of the dealing method she has chosen but because of her personal abilities and experience. "Most of my clients know me well. They have confidence in my eye, my taste. They know I won't waste their time," she says, adding, "A painting here is likely to be 'fresh.' A lot of people won't have already turned it down." Meilman's clients tend to be serious collectors who can appreciate this advantage. They are, as the dealer puts it, "the kind who don't need me to explain why a painting is important. They already know why."

"I feel I am the agent for an artist. I try to get some of that flesh-and-blood feeling across to the client."

Leighton Longhi's clients are equally savvy about Oriental art. "Serious and focused" are the words the private dealer uses to describe the collectors who come to his Upper East Side apartment, and to his warehouse nearby, where he deals in Japanese and Korean screens, paintings and objects. "There was no reason to have a gallery," Longhi says of his decision to become a dealer in 1970. "Then, as now, my main job was finding things, not selling. This way I could take off at a moment's notice."

As usual, clients come through referrals, mostly from other collectors or museums. "I have built up a reputation with curators and scholars," Longhi says. "Some bring classes and spend the whole day here." It would be an enviable field trip: Longhi's apartment near Central Park is beautifully designed to show Oriental art, and includes a room in the Japanese style. Against the walls of the spacious Western-style rooms float the subtle colors of seventeenth-century Japanese screens. "Clients are more comfortable here than in a gallery," Longhi believes. "They can consider something at leisure, with nobody looking over their shoulder."

Longhi is also comfortable, because he can choose the clients with whom he wishes to work. "That is the great privilege of private dealing," he says. "Life is too short to be with people you don't like. I lean toward people who are interested, serious collectors." When someone proves to be one of these, the bond with the private dealer can be very strong indeed. "We see each other for dinner, we take vacations together," Longhi says of his long-term clients. "They get first crack at a new find. They know I will look out for them."

Framed by the brilliant red abstract painting behind her, Linda Hyman, who specializes in American and European twentieth-century art, also talks about the issue of client compatibility. "Clients should be comfortable on a human level," she feels. "I screen people based on whether I think we can work together. When it's right, a relationship develops, a collection develops."

Hyman believes that the purchase of serious art does not require a

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Private Dealers

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stuffy, formal atmosphere. "People can come on weekends or in the evening—whenever it's convenient. They like to relax while considering a picture," she says. "They'll take their shoes off, maybe have lunch on my terrace." On the walls of the Upper West Side apartment where Hyman lives and works, paintings by Hans Hofmann, Jean Dubuffet, Susan Rothenberg, Willem de Kooning and a dozen other artists hang above a collection of Art Déco furniture and in striking juxtaposition to a classic view of Manhattan skyscrapers from a huge picture window. "Clients love the window," she says.

Hyman has been doing business from her apartment since she went private in 1982. After eight years at the Metropolitan Museum and one at Christie's, she spent three as director of an art gallery, but found it not at all to her taste. "Galleries serve the public," she points out. "They hang a new show every month. They deal with hordes of people, students, lookers. That's not for me. I work in a pointed, concentrated way that will not be interrupted because Mr. or Mrs. So-and-So walks through the door unexpectedly."

"Being private means getting closer to the client and really helping to build a collection."

Now clients are always expected, and when they arrive by appointment, they will have Hyman's undivided attention and the unique benefit of visiting a residence as well as a workplace. "This is my life," says Hyman. "I don't close the door and go home. My clients can tell that I eat, sleep and breathe twentieth-century art. They tell me the feeling is infectious—that this is the way looking at art should be." □

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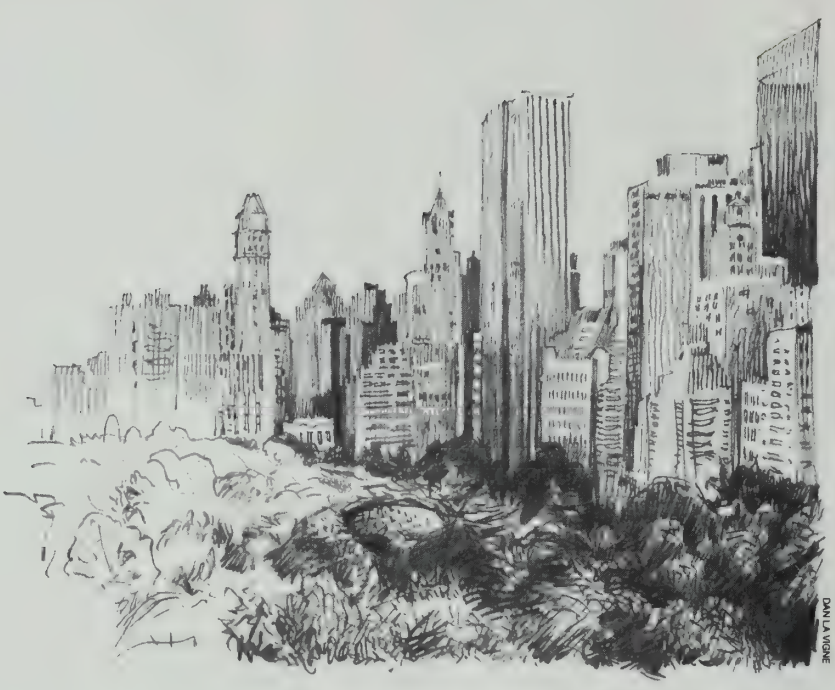

COVER: Bethesda Fountain in Central Park. The fountain and adjoining terrace, designed in the 19th century by the renowned architect Calvert Vaux, act as a formal centerpiece surrounded by a sweep of giant elms. Photograph by Jon Ortner.

142 BATTERY PARK CITY'S BRAVE NEW WORLD
By Paul Goldberger

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Twelve Prominent New Yorkers Reveal Their Special Places
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160 NEW YORK DESIGNERS' FAVORITE SHOPS
Thirteen Select Sources for the Indispensable and the Unexpected
Text by Jeffrey Simpson/Photography by George Obremski

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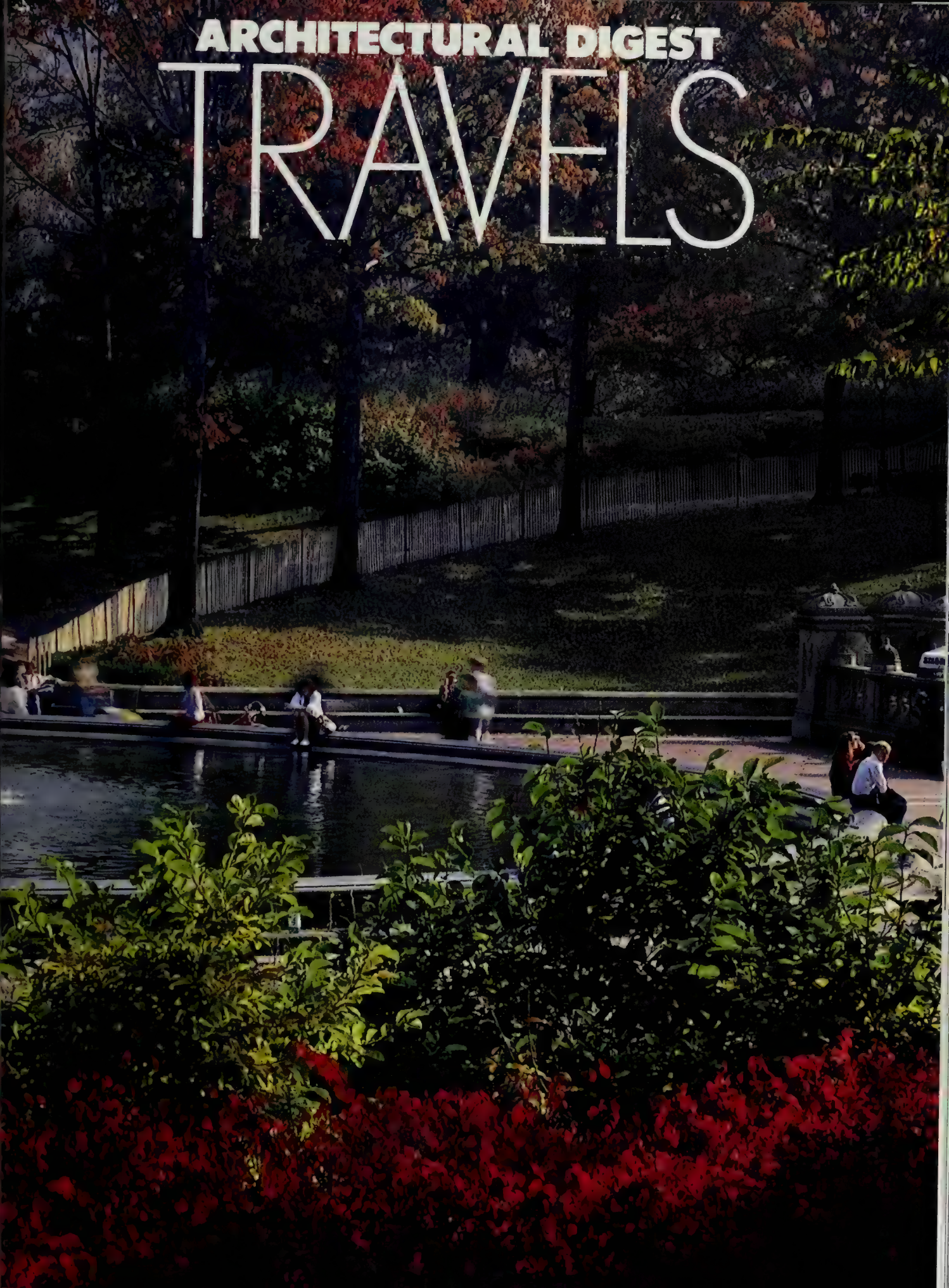

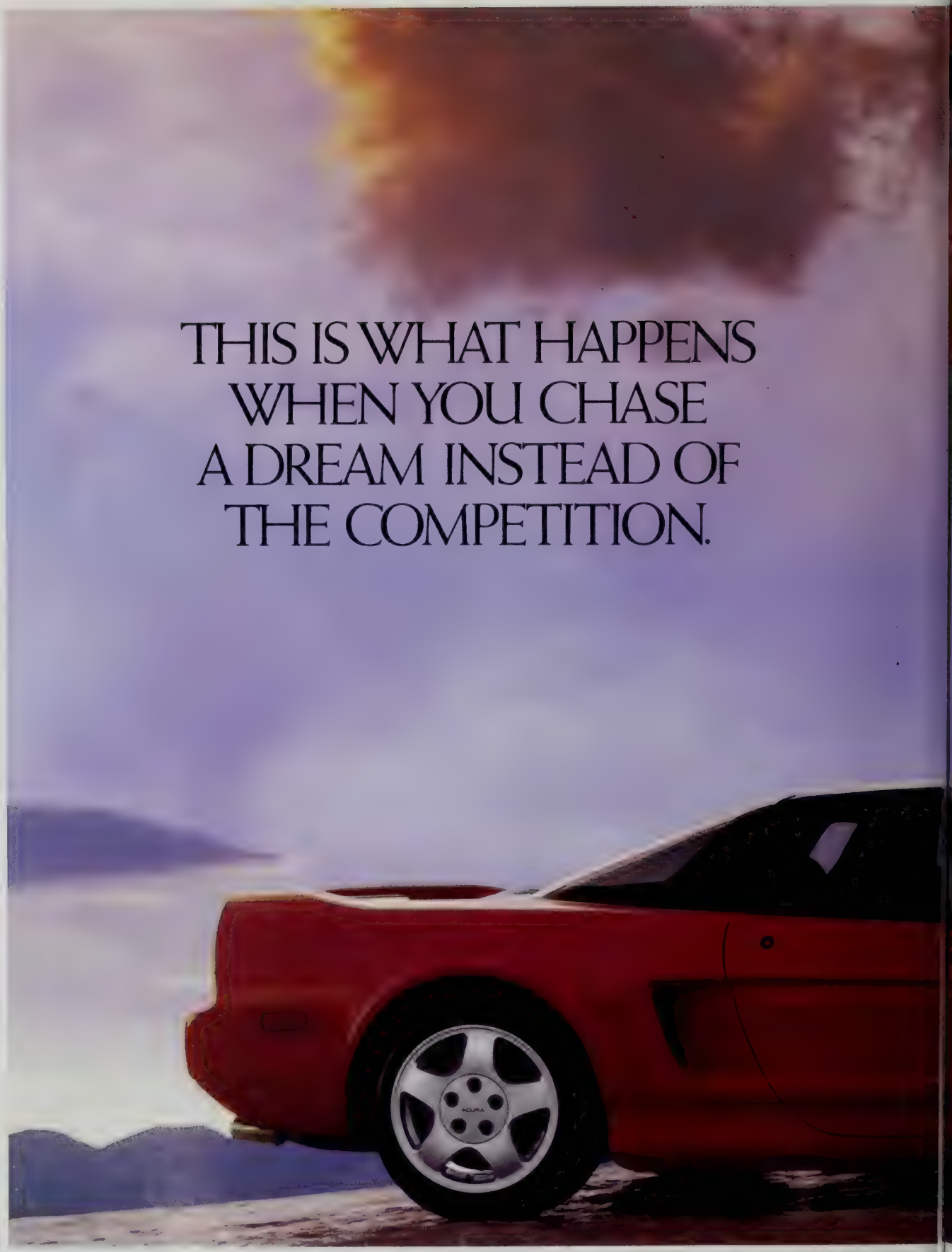

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BATTERY PARK CITY'S BRAVE NEW WORLD

BY PAUL GOLDBERGER

PHOTOGRAPHY: FELICIANO

Battery Park City, a 92-acre expanse incorporating office and residential buildings and punctuated by 25 acres of parks, has revitalized the urban character of lower Manhattan. The project was overseen by architects Alexander Cooper and Stanton Eckstut. ABOVE: The esplanade affords fine views of the Hudson River.

RIGHT: Two of Cesar Pelli's four towers for the World Financial Center flank his Winter Garden. Looming behind is one of the World Trade Center towers. The vast plaza was created by Pelli, Siah Armajani, Scott Burton and M. Paul Friedberg.

If there is one common denominator to the places that exemplify the essential pleasures of New York as an urban landscape, it is that they are old—not ancient, but well worn, venerable, around for a while. Rockefeller Center, Central Park, the streetscape of Madison Avenue, the Chrysler Building, to name but a few, have all been celebrated icons for a couple of generations at the very least. By contrast, who thinks of the newest things in New York as adding much joy to the cityscape—or even as possessing those hard-to-define but essential qualities of New Yorkness?

Go, then, to Battery Park City. It will surprise you, this new world taking shape beside the Hudson River in lower Manhattan, because it is overflowing with the sensibilities that have always defined New York: energy, activity, excitement, all within a grid of streets and architecturally compatible buildings that acts like a kind of frame, enclosing and supporting. Battery Park City is so new it is still being built, yet it looks and feels not like a fresh and sterile landscape but like the New York you have always known.

But it is better still than the New York you have always known. Battery Park City is less a replication of New York than it is an idealized version of it, cleaner than the original, vastly more generous in its public space and public amenities, and focused on the natural beauty of the riverfront in a way that the original New York has almost never troubled itself to be. Yet it is not some urban version of Disneyland, either; this

LEFT: Crowned by a 120-foot-high vaulted glass roof, the airy Winter Garden contains shops and restaurants and is a frequent setting for concerts and other public events.

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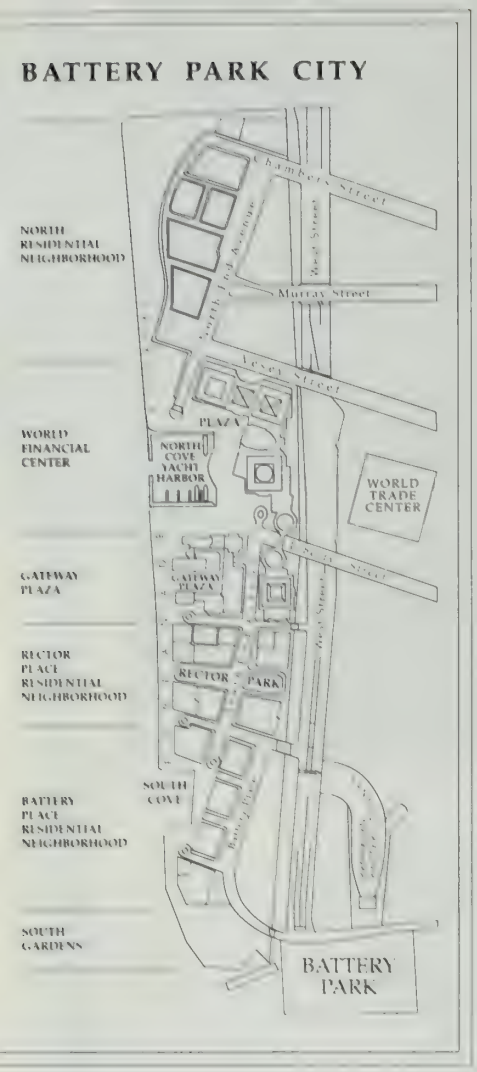

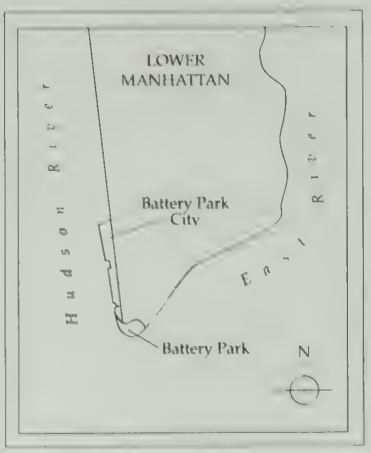

be compatible. The guidelines are the price developers pay to build there, in other words, and they strike just the right balance, giving architects enough leeway for self-expression, while still assuring that the buildings fit together to make a coherent whole. The new apartment buildings at Battery Park City (with the exception of an awful trio of concrete towers called Gateway Plaza, started before the Cooper-Eckstut master plan was done) are all of masonry with stone bases, and though they are not directly imitative of the architecture of the 1920s, the era's splendid apartment houses that filled Park Avenue, Central Park West and Riverside Drive were clearly their inspiration.

The master plan also called for lavish amounts of public space, to which the Battery Park City Authority has added an ambitious program of public art. The whole idea is to leverage private money for public purpose. And nowhere is this notion more dazzlingly clear than on the esplanade, the long walkway beside the Hudson River. When all of Battery Park City is complete at the end of the century, the esplanade will stretch for a mile and a half; it now runs for half a mile, which is enough to make you realize that this is the finest public space established in New York in modern times. What could be less like New York than to stroll along a path lined with benches, trees and gardens beside a great river, with the Statue of Liberty presiding over the view? Yet the elements of the esplanade, which was designed by Cooper and Eckstut, all come out of the vocabulary of New York City architecture: The paving blocks are the same hexagonal pavers that go around Central Park, the benches are variations on the standard, the lamps were carefully designed to evoke a sense of New York tradition. What's new is their skillful combination, elegant proportion, and placement beside one of the most spectacular urban vistas in the world.

The esplanade is a joy to stroll on day or night, but it is probably most spectacular at sunset. It also contains several of Battery Park City's major works of public sculpture: *Upper Room*, a colonnaded open-air courtyard of precast stone by Ned Smyth; *Sitting/Stance*, a collection of furniture pieces by Richard Artschwager; and *Rector Gate* by R. M. Fischer with Anderson/Schwartz Architects, a forty-five-foot-high, elaborately crafted arch of stainless steel. At the south end of the esplanade is South Cove, a collaboration between Stanton Eckstut, artist Mary Miss and landscape architect Susan Child, while at the north end (until Battery Park City's next phase pushes the esplanade farther to the north) is the plaza of the World Financial Center, a collaboration between artists Siah Armajani and Scott Burton, architect Cesar Pelli and landscape architect M. Paul Friedberg.

The vast, three-and-a-half-acre plaza, which sits in front of Battery Park City's main commercial area, the Cesar Pelli–designed World Financial Center, is punctuated by fountains, by surprisingly comfortable granite benches by Burton, and by a marvelous series of quotations about New York carved into a railing by Armajani. There is outdoor seating for cafés as well, and as a centerpiece, a small yacht basin that, alas, tends generally to be empty, since it is restricted to very large yachts of the sort that rarely call in Manhattan.

The plaza is surrounded on two sides by towers of the World Financial Center, which mount sumptuously up to elaborate geometric tops. The center's architectural focal point, however, is not the skyscrapers but Cesar Pelli's Winter Garden, a huge interior space covered by a barrel vault of glass. The Winter Garden is a public park (it is landscaped with sixteen palm trees, planned by Diana Balmori), a majestic public concourse and the center of the area's retail activity. The World Financial Center already contains several stores—there is a Rizzoli bookstore and a branch of the celebrated Manhattan men's store Barneys, for example—and the center's developers, Olympia & York, have struggled mightily to avoid letting the place feel too much like a mall anywhere else. So, while there are a few shops of the

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Shipwreck Beach, Kauai, Hawaii

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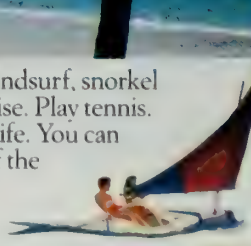

CANEEL BAY

St. John, U.S. Virgin Islands
A Rockresort

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sort one might find anywhere else, many of the stores are one-of-a-kind establishments.

But Battery Park City's real draw, if the last spate of openings is any indication, will be on the culinary front. There, too, most of the activity is in the World Financial Center, the business area; already the Hudson River Club, a strikingly inventive, elegant restaurant with glorious river views, has opened up, as has Le Pactole, an upscale French restaurant descended from Périgord Park, a much-missed standby from the Upper East Side. Not everything is upmarket at Battery Park City, though: The World Financial Center also has Pipeline, a hamburger joint designed to look like the inside of an oil refinery. Not the best image for the Hudson River in this age of oil spills, perhaps, but a vibrant place, with tables sprawling out onto the plaza, too.

Both Olympia & York and the Battery Park City Authority have been actively promoting Battery Park City as a place for the drop-in visitor as well as the office worker and the apartment seeker. To that end, there

The esplanade is the finest public space established in New York in modern times.

has been an exceptionally lively series of public programs around the complex, ranging from concerts on the esplanade to horticulture tours to readings by the likes of Estelle Parsons, Geraldine Fitzgerald and Fritz Weaver. Last June, for instance, strollers along the esplanade could pause to hear Fritz Weaver read from *Moby Dick* and *Life on the Mississippi* as they watched the sun set over the Statue of Liberty. You can't do *that* in Central Park—or anywhere else, for that matter. It was enough to make one think that Battery Park City might almost be the New York we have all been waiting for. □

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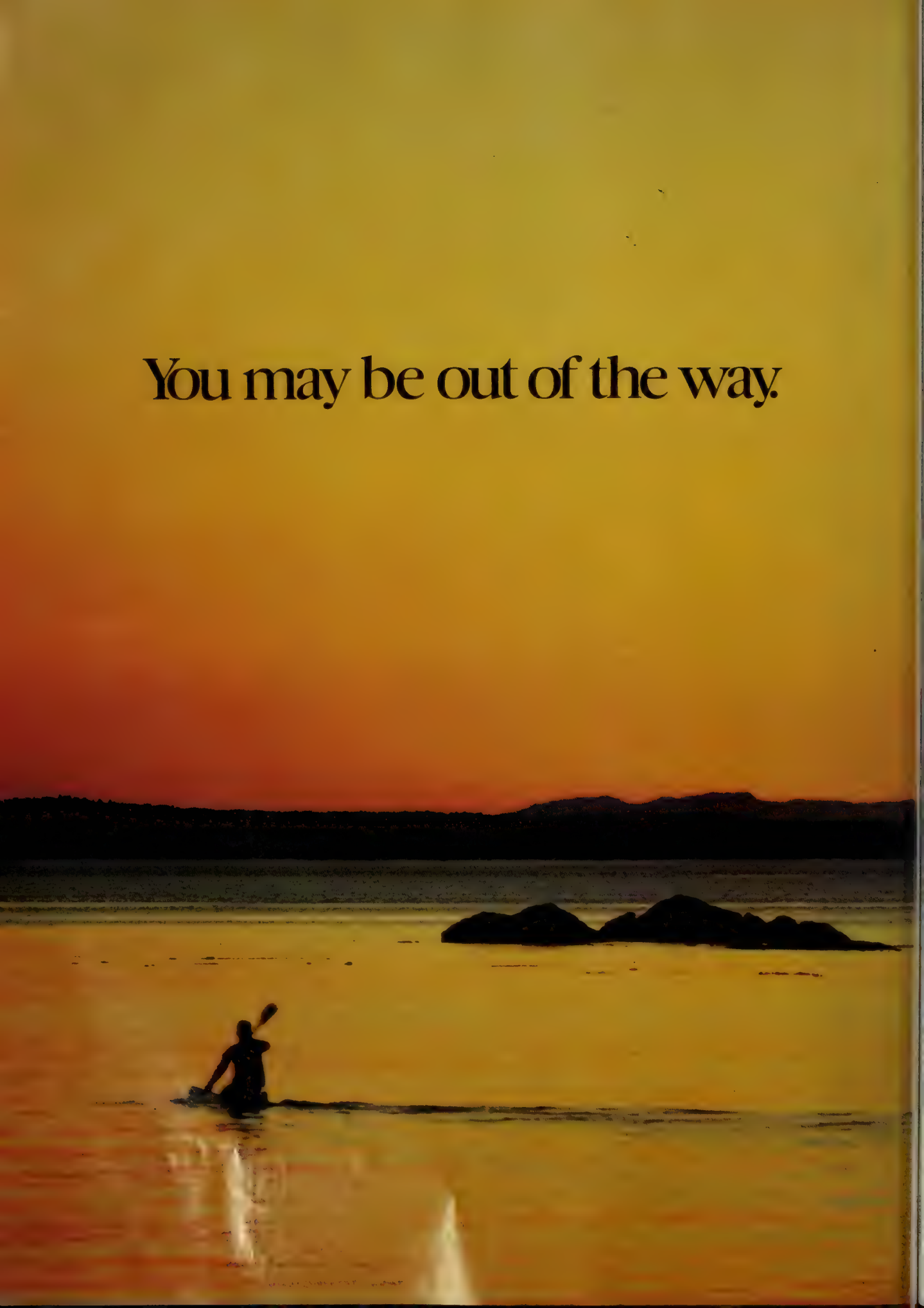
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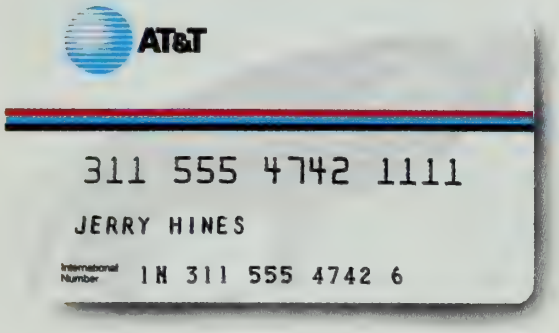

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"As you go over the Brooklyn Bridge, suddenly you're hit by the whole power and glory of New York," says actress and model Lauren Hutton, who still vividly remembers her first view of it when she came to the city—what she calls "the petri dish of the planet"—at age 21. The bridge, completed in 1883, was designed by architect John Augustus Roebling.

"They make me feel important," artist Sandro Chia says of the staff at Palio, the midtown restaurant where Chia painted murals depicting the historic Siena race. "The food is sophisticated and delicate—I abandon my personality at the door and let the chef select for me."

INSIDER'S GUIDE TO THE BEST OF MANHATTAN

Twelve Prominent New Yorkers Reveal Their Special Places

TEXT BY MERYL GORDON PHOTOGRAPHY BY HARRY BENSON

Newcomers derive a secret pleasure from discovering the city themselves.

New York City has always attracted the dreamers, the fledgling artists, dancers, writers, actors and would-be business tycoons, all willing to trade the security of their hometowns for the gritty challenges of the city. Bright with hope, newcomers are transformed by New York, either rewarded with a bounty of artistic success, fame and wealth or chastened as their visions fail to materialize.

Those immigrants who have taken Manhattan by storm retain a magic, nostalgic view of their adopted city. Street corners bring back memories; a vista or a store or a walk through a neighborhood can evoke a lost moment in time before success was a certainty or even a real possibility.

For Lauren Hutton, the model and actress, an immediate choice was the Brooklyn Bridge, since she still remembers how simultaneously enchanted and terrified she was at her first sight of the Manhattan skyline. "Here I was, from this swamp in South Carolina. It was just—*pow!*" she exclaims. "I felt like I was approaching Oz." Hutton, who grew up just outside of Charleston, came to New York at age twenty-one with "this fantasy about getting on a tramp steamer and going to Africa." But then a friend told her about modeling . . . and the rest is magazine-cover history. "I've tried all the other major cities—Rome, Paris, Cairo—and no other place will do for me," Hutton says. "I still get chills when I come over the bridge and see our city."

With its sweeping Gothic arches and soaring latticework of cables, the Brooklyn Bridge is one of those New York vistas that point up the comparison between the city's glorious, gilded past and its more functional present. Architect John Augustus Roebling's design, completed in 1883, is a constant reminder of the power of tenacity and vision.

Artist Sandro Chia's preferred New York place is the midtown Italian restaurant Palio, in no small part because he painted the huge, vibrant, action-charged murals of a horse race that encircle the restaurant's ground-floor bar. Chia was already a rising art-world star in 1980 when he moved to New York from his native Italy, but the spectacular murals have further enhanced his reputation.

The Equitable Life Assurance Company built the office tower where the restaurant is located, and company vice-chairman Benjamin Holloway commissioned Chia to paint the murals and suggested the subject as well: the Palio, a famous twice-a-year horse race in Siena, Italy, that dates back to the thirteenth century. "Even though I was born a few miles from Siena," says Chia, "I had never seen the race, so this was a rendition of my imagination." Only after the murals were completed did Chia and Holloway fly to Siena to see the real Palio.

As for Palio, the restaurant, it has received favorable reviews since opening in 1985, and Chia is a regular visitor, trading his paint-spattered clothes for a midtown-proper suit. "When I'm depressed I go there," he says, "because they pay me compliments." And for an occasionally homesick Italian, there's nothing more comforting than a good plate of pasta.

New York newcomers derive a secret pleasure from discovering the city for themselves, strolling around a corner and being surprised by a fa-

The British-born president and chief executive officer of Christie's, Christopher Burge, favors Gramercy Park—New York's last private square—for the neighborhood's human scale. "I love to cruise around, doing architectural renderings or taking photographs," he says.

ABOVE: "I live on one of the most romantic blocks in New York," says Cable News Network's style commentator, Elsa Klensch, whose apartment overlooks the Museum of Modern Art's sculpture garden. Klensch stands before Rodin's Monument to Balzac.

BELOW: "It's an incredible place for researching biographies—it has magazines that go back forever in the stacks," says author Dominick Dunne of the New York Society Library, which he discovered while he was writing The Two Mrs. Grenvilles.

mous landmark or an unexpected neighborhood. Although Christopher Burge, the British-born president of Christie's, has lived in the city since 1973, he still loves to take walking expeditions, starting out at his home on the Upper East Side and often winding up several miles south in Tribeca. "I love to wander around," says Burge. "I'll take my camera and my sketchbook and look at the architecture, at old and new New York."

Burge admits that he misses the parks and squares of his native London, so it's not surprising that he is especially fond of Gramercy Park, Manhattan's sole remaining private garden. "It's so nice to find an oasis," he says. Burge admires the architecture as well, and during a walk around the park one afternoon, he points out several red-brick town houses with ornate cast-iron porches and balconies designed by architect Alexander Jackson Davis. "People come here with a preconceived idea of New York," says Burge. "They think it all looks like Sixth Avenue, with enormous office buildings. I love showing them some of the old streets."

While Burge is drawn to the old-fashioned New York scene, Elsa Klensch, host of Cable News Network's *Style* features, prefers a more contemporary outdoor vista—the Museum of Modern Art's sculpture garden. In fact, she feels quite proprietary about the garden, since her apartment overlooks the space. "In the summer it's covered with leaves, and it looks like a Japanese screen," says Klensch. "In the winter I can see the statue of Balzac, one of my favorite authors. It's wonderful to have all that right out your window." Klensch, who is from Sydney, Australia, moved to New York in 1966 following her marriage to an American journalist, Charles Klensch. At first glance, she didn't think Manhattan was very cosmopolitan. "We arrived on a Saturday night and went out to walk Fifth Avenue on Sunday," recalls Klensch. A passionate shopper even then, she says, "I was terribly disappointed because the stores weren't open."

The sculpture garden, named after Abby Aldrich Rockefeller, was designed by Philip Johnson in 1953. Calming and restful, with its foun-

tains, ivy-planted terraces and trees, the garden includes works by Henry Moore, Pablo Picasso and Alexander Calder as well as Auguste Rodin's *Monument to Balzac.*

Museums often have a special hold on people, and a cherished sculpture or painting can become like a friend, worth visiting again and again. For Soviet ballerina Natalia Makarova, the Metropolitan Museum of Art's Egyptian wing isn't just a room of ancient artifacts, it's the place she taught her son, Andrei, now twelve, about art. "I started bringing him to the museum when he was four because I wanted to give him a sense of beauty," she says. "He fell in love with the Egyptian wing, with the sphinx and the mummies and all the hieroglyphics. We would sit on the floor, with people all around us, and he'd spend hours drawing."

Makarova, who defected to the United States twenty years ago, is based in San Francisco but also has a New York apartment, and she'll be spending more time there since being named an artistic advisor to the American Ballet Theatre. "When I'm in New York, I'm rushing all the time," she says. "This is not a quiet place."

ABOVE: "The theater was a big reason I wanted to come here—I thought that it was the most important thing in New York," says columnist Liz Smith, cavorting in Shubert Alley, the pedestrian walkway between the Booth and Shubert theaters.

BELOW: "I think it's the most alive, attractive place in New York," says fashion designer Geoffrey Beene of the Battery Park City boat basin, which he visits weekly. "The vitality is inspiring, and it's a welcome respite from the garment district."

Dancers cannot live by devotion to art alone, of course, which explains why modern-dance pioneer Merce Cunningham picks a more pragmatic New York institution as his favorite spot—a health food store in Greenwich Village called Down to Earth. "I go there every Saturday to shop," says Cunningham, who has been following a macrobiotic diet for the past ten years. "I buy lemon *tempeh*, Indian meal cereal, brown rice and peanut butter." Cunningham says six members of his dance troupe have followed his dietary lead, and when they go on tour overseas, they all pack their rice cookers. "We turn them on when we're getting ready to rehearse, and when we're done, the rice is ready," he says, adding that the electricians employed in foreign theaters are often nonplussed by this unusual communal effort.

Born in Centralia, Washington, Cunningham moved to New York in 1939 to join Martha Graham's dance company. "I was determined to come

JON DI LANO

LEFT: Dancer-choreographer Merce Cunningham, who originally moved to New York to dance with Martha Graham, shops each week at Down to Earth, a health food store in his Greenwich Village neighborhood.

to New York, I think from the age of two," he says. While achieving success in his twenties was gratifying, what Cunningham savors now is that, more than fifty years later, his career continues to thrive. "What's interesting," he says, "is that I'm still able to continue working and dancing."

At Sal's Gourmet Shop, an unpretentious Lower East Side store specializing in cheeses, homemade pasta and sauces, charcoal-oven-baked bread, sausages and other Italian staples, "you want to buy everything in the store," says John Loring, the design director of Tiffany's. For Loring, the tiny bakeries and food stores of Little Italy and the Lower East Side evoke years spent as a struggling artist, living in a run-down Greenwich Village hotel. "I came to New York with six hundred dollars in my pocket in 1971," he says. After growing up on a ranch in Cave Creek, Arizona, he worked in Paris for a number of years, and moved to New York initially for an art gallery showing of his work. "I've always loved to cook," he says, "and after France, I couldn't eat in the restaurants here."

Although now Loring lives on the Upper East Side, he still makes regular pilgrimages to Sal's. "The heart of New York can be found in the old parts of town, the ethnic communities, the family-run shops," he says. "That's the human part of the city." Sal's is owned by Salvatore LoBuglio, his mother, Anna (who makes the stuffed mushrooms, potato croquettes and marinara sauce in her home kitchen), and his sister, Sandy D'Amico. "If you go into a big store, you're just a number," says LoBuglio, who emigrated from Sicily in 1969. "People feel at home here."

It's easy for New Yorkers to get blasé about the city's famous tourist attractions, but Georgette Mosbacher, chairman of the skin care and cosmetics company La Prairie, still gets a thrill whenever she sees the Statue of Liberty. "I come from Highland,

BELOW: "New York to me is a city you work in—it's a career town," says Georgette Mosbacher, chairman and chief executive officer of the skin care company La Prairie. Her favorite spot is aboard the Staten Island Ferry, which offers a view of the Statue of Liberty.

"The heart of New York can be found in the old parts of town, the ethnic communities, the family-run shops," John Loring says.

LEFT: "I have a whole route that I take on Saturdays, when I invite friends in for dinner," says John Loring, design director of Tiffany's. "I start at a SoHo bakery, then go to the Lower East Side for fresh fish; I wind up at Sal's Gourmet Shop, pile everything into a cab and go home."

BELOW: "I listen to the harp player and do a whole lot of people-watching," says author Kurt Vonnegut, in the Waldorf Ballroom. He and his daughter Lily often have lunch in the opulent, Art Déco Waldorf-Astoria Hotel.

Indiana, and my mother brought me to New York when I was fourteen," says Mosbacher. "She wanted me to broaden my view of the world, and we did it all, the Empire State Building and the Statue of Liberty. I think that trip helped give me my drive." Mosbacher was especially touched by the statue since she had heard all about it from her great-grandmother, who emigrated to the United States as a teenager from the Russia-Finland border, passing through Ellis Island.

Liz Smith, the New York *Daily News* syndicated columnist, covers the parties of the rich and famous, writing about star-studded movie screenings and, of course, opening nights on Broadway. Even after all these years, Smith still remembers the first time she ever went to the theater. "I had a wonderful drama teacher in Fort Worth, Texas, who made us keep scrapbooks of clippings about the theater," recalls Smith. Thus indoctrinated, when she arrived in New York in September 1949,

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OPPOSITE: Soviet-born Natalia Makarova, who has recently been named an artistic advisor to the American Ballet Theatre, dances on the lawn before the Metropolitan Museum. Inside is the Temple of Dendur, an ancient shrine that once graced the Nile in Egypt.

NEW YORK DESIGNERS' FAVORITE SHOPS

Thirteen Select Sources for the Indispensable and the Unexpected

TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY GEORGE OBREMSKI

BELOW: "James Grafstein is the best French antiques dealer in New York," says Keith Irvine, right, with his partners, Thomas Fleming, left, and Sam Blount. "He has serious furniture that is not too grand." ABOVE: Indian marble camels rest on a Louis XV desk. The vase clock is Charles X. LEFT: A bouillotte lamp, a French bust and a Neoclassical urn are aligned on a 19th-century English linen press.

"[illegible] constantly looking in his [illegible] Irvine. "Grafstein [illegible] furniture you'd [illegible] show-off antiques." LEFT: A Louis XVI fauteuil shows a fluted arm support embellished with a leaf carving.

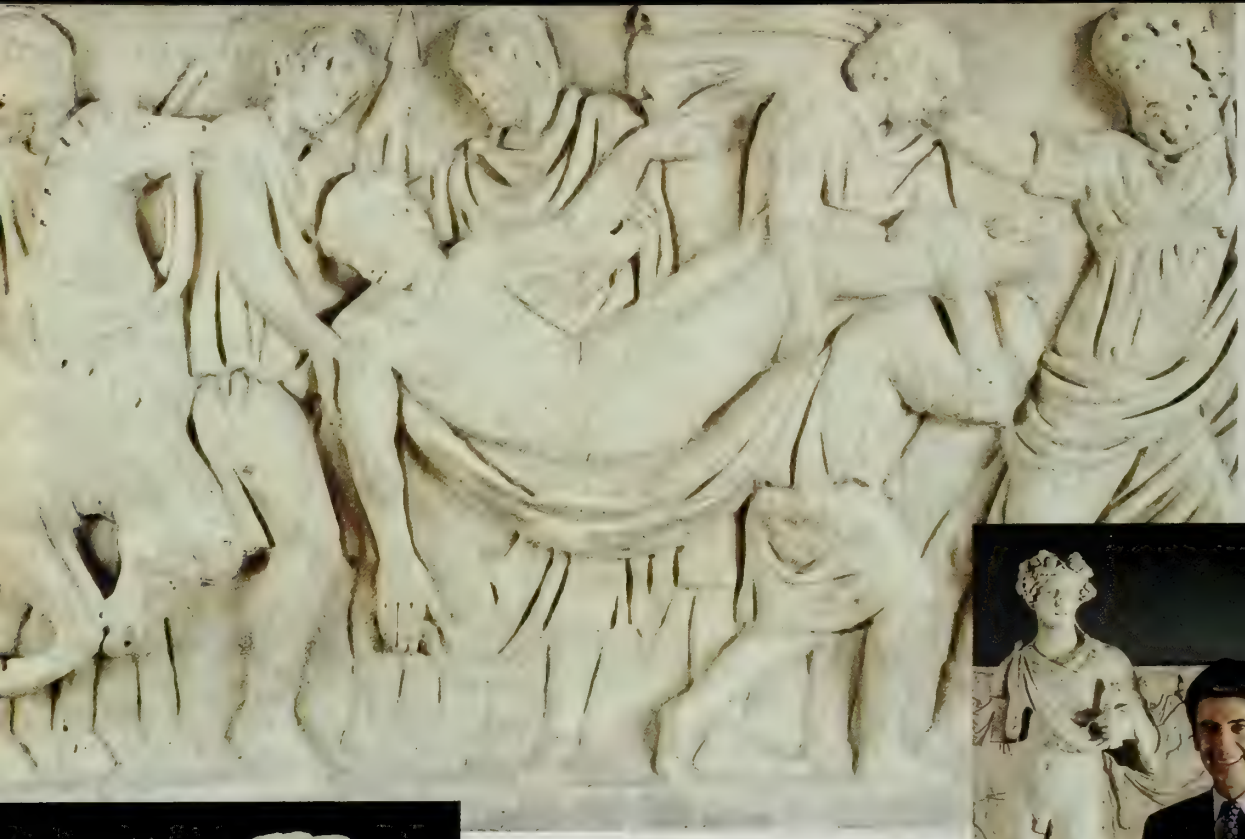
BELOW: "Yale Burge has everything," says Joanne De Palma, right, who discusses a 19th-century inlaid game box with Robert Burge, left. Her partner, Ron Bradshaw, examines a French tole inkwell with Betty Burge Menell. The showroom is filled with French and English antiques.

New York City is the top-level emporium for goods and information in the Western world, and the people who know where it all is today are the New York designers. Each has a favorite source, a place where he or she can always find the surprise that will make the day successful.

"This is out of the way; it's in the middle of Manhattan, but nobody notices it," says Sam Blount, a partner of Irvine & Fleming, about James Grafstein's antiques shop on East Sixtieth Street. Keith Irvine, who came to New York from England several decades ago, quotes the great English decorator John Fowler, who said, "Every room must have a kick of French," and points out that James Grafstein is the place where he finds that. "Originally I thought of this shop as armoires," says Irvine, gesturing at the massive polished presences that still fill a good part of Grafstein's town-house shop, "but over the years

BELOW: A pair of ormolu-and-Chinese-porcelain candelabra and a Neoclassical French tole lamp rest on a marble-topped Napoleon III cabinet mounted with 18th-century Chinese coromandel screen panels.

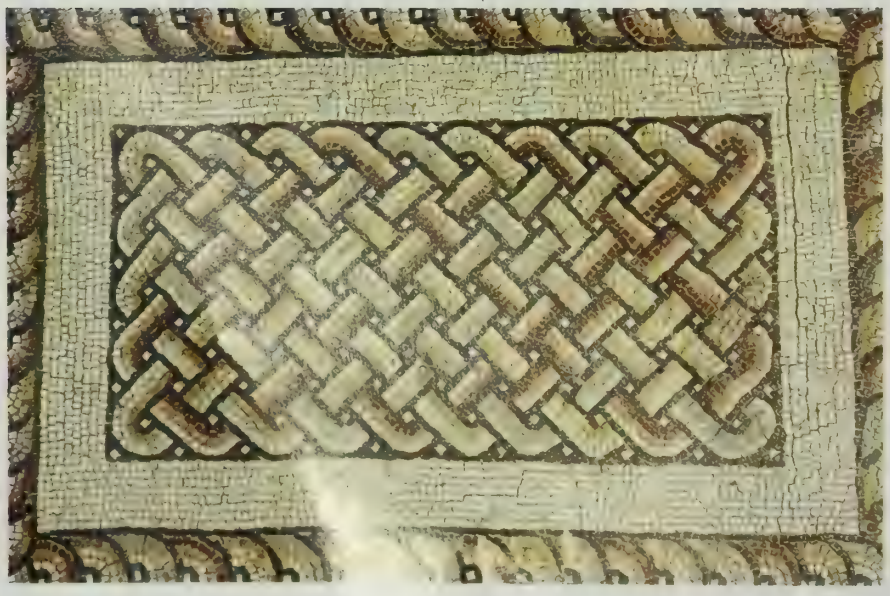
RIGHT: Six late-19th-century English miniature tortoiseshell boxes are decorated with silver. BELOW: A marble-topped French table, on which a variety of small accessories are displayed, stands before a Chinese screen.



RIGHT: "Edward Merrin has the antiquities that are very much my taste," says Juan Pablo Molyneux, who holds a 6th-century B.C. Greek kylix depicting Theseus. The Roman statue of Bacchus is 1st century A.D

ABOVE: "Just look at the depth of the relief and the undercutting," says Molyneux of a Roman marble carved frieze that illustrates the death of Meleager. "The pose seems to prefigure that of the deposition of Christ."

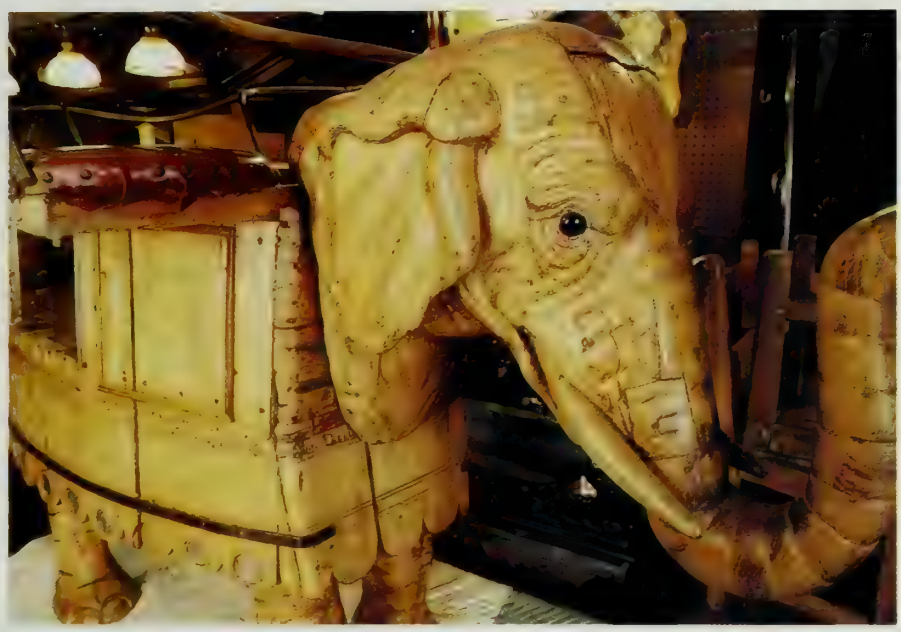
"I've always said that the best antiques and art filter through New York."



"I go to Edward Merrin's for an education as well as for the aesthetics," says Molyneux. "You can always learn something interesting." ABOVE LEFT: The Etruscan stone lion is believed to be from the 5th century B.C..

LEFT: A late-Roman floor mosaic, which dates from the 4th century A.D., bears an intricate interlaced pattern and a guilloche outer border, both made from stone tesserae.

LEFT: "The things in the Ann-Morris shop are from all over the world and unique in themselves. It's almost like a bazaar," says Juan Montoya, who stands beneath matched chandeliers.



"When I see a specific piece in the shop," says Montoya, "I can tell how it can be applied to a project I'm working on. I am always looking." ABOVE: A carved 19th-century French carousel elephant.

"I can search for many different things at once," notes the designer. LEFT: An unusual Viennese chandelier dates from circa 1910.

I've found that there's a new sharp edge of unexpected, comfortable things." Pointing to a Gothic Revival bookcase, Irvine says, "Five years ago they wouldn't have had that." Irvine's partner Tom Fleming says, "Sometimes there are even little country pieces here," but what he particularly likes are the brass Empire lamps and the gilt-framed eighteenth- and nineteenth-century mirrors. "These are the things that enhance a room," says Fleming.

For Ron Bradshaw and Joanne De Palma, Yale R. Burge—an antiques firm that has been in business since the late 1940s and is now run by Betty Burge Menell, widow of the founder, and Robert Burge, their son—is a dream come true. "It's a cornucopia," says De Palma, who adds that their largest projects and their smallest jobs alike all have a lot of pieces from Yale Burge. Her partner simply says, "There's nothing like this anywhere else."

Robert Burge notes the variety of eighteenth- and nineteenth-century English, Continental and Oriental pieces. "We try to stay away from 'brown furniture,' the worthy and valuable eighteenth-century mahogany that can make a room somber." Betty Burge says that her favorite piece currently in the shop is a nineteenth-century French cabinet made out of panels from eighteenth-century coromandel screens. "It's so elegant, so New York—it combines the best of different styles." Robert Burge's cherished personal find comes from a tiny antiques shop near Northampton in England. "It's a leather writing case that was made for a member of the Rothschild family to give as a gift in the 1880s," he explains. "It was never used, and the presentation card is still in it." Pieces like this, ferreted out by the Burges on their bimonthly buying trips to Europe, are what make the store a haven for Bradshaw and De Palma. "We just found an eighteenth-century writing table for an entrance hall," says De Palma, "and a diamond-shaped red-lacquered Chinese sweetmeat box."

Juan Pablo Molyneux grew up with a classical education in Chile and attended the Ecole des Beaux-Arts in Paris, so he feels quite at home with the Greek, Roman and pre-Columbian sculpture and objects that are on display at the Merrin Gallery on Fifth Avenue. "Many people think New York is not the right place for classical art, but that's not true," he says. "People don't necessarily have a preconception about what they want in their houses,

and classicism is so pure and so basic to the way we see things that it fills our needs."

Owner Edward Merrin, a jovial man whose casual manner belies his deep knowledge, says of a Roman statue of Bacchus, "This was created on a domestic scale for a private house. Then, as now, if you had money, you had a nice house." He points out that the nose of the statue has been broken off, probably by the second or third owners, who wanted to protect their newly bought house and its statuary from spirits past, which might reside in an unblemished statue. Learning things like this "makes shopping here a pleasure rather than a task," says Molyneux. "It's as good as a trip to the Metropolitan Museum."

"You come here to browse," says Juan Montoya of Ann-Morris Antiques. "The owner finds objects that are unique, in my experience. He has pieces ranging from George II to Art Déco." Montoya's favorites among the items he has bought over the years include two huge, faceted glass globes made for a drugstore that he used as objets d'art on a client's desk. "The pieces here are very strong, often architectural," says Montoya, pointing out eighteenth-century models of elegant stairways that were done to one-tenth scale. "I have an apartment in Bogotá, Colombia, where I grew up, and nothing I could find in that city would be comparable to what I find at Ann-Morris."

Flea markets can be as full of tricks as a magician's cloak, and Carleton Varney often visits the Manhattan flea market located in a large parking lot on

ABOVE: A colorful Manhattan flea market, one of several offering an imaginative assortment of items, is held on weekends in a parking lot at Sixth Avenue and 26th Street.

RIGHT: "I love to roam around flea markets and discover all sorts of things that serendipitously find you," says Carleton Varney, who examines a glass paperweight. "You never know what you'll find, but there's something for everybody. That's part of the fun."

ABOVE LEFT: On a table is a collection of early-20th-century cast-iron doorstops that includes figures of Santa Claus and Mickey Mouse.

RIGHT: A framed illustration from an English book bears an example of a 17th-century cabinet-on-chest with a Dutch-influenced oyster-shell veneer.

LEFT: "I try to visit Sotheby's every week and look over the exhibition spaces," says Jed Johnson of the venerable auction house. "The offerings change constantly, and it's exciting."

RIGHT: At a recent sale of fine English furniture and decorations, Johnson was intrigued by a good-size circa 1800 George III Carlton House desk of banded mahogany.

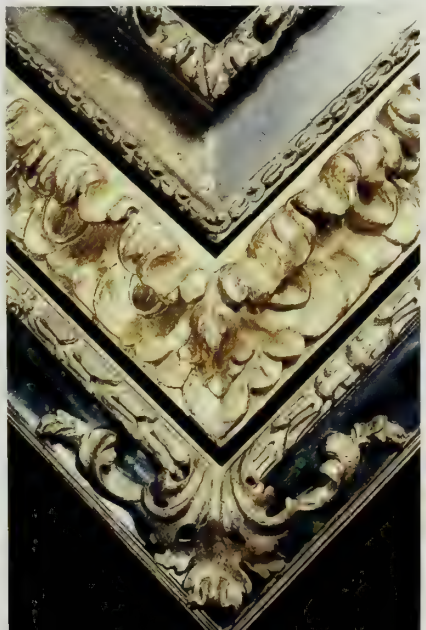
ABOVE: Works by artists from Belgium, England, Hungary and the United States were shown in a sporting-paintings sale. At top center, Henry Rankin Poore's Portrait of a Bloodhound.

Sixth Avenue and Twenty-sixth Street on a Saturday or Sunday when he is in town. "I get such a thrill out of finding things other people think are junk," Varney says, roaming the cluttered aisles with his son Sebastian. Vendor Esther Carroll says, "You can't sales-talk him; if it's worth a billion or five dollars, it doesn't matter—he knows what he wants. He has an eye."

Moving among the flea market wares, Varney finds a glass basket woven in shades of aqua and purple and an Arts and Crafts-style table that has a tilt top and converts to a games table. Another exhibitor has some fabric printed with gold-colored

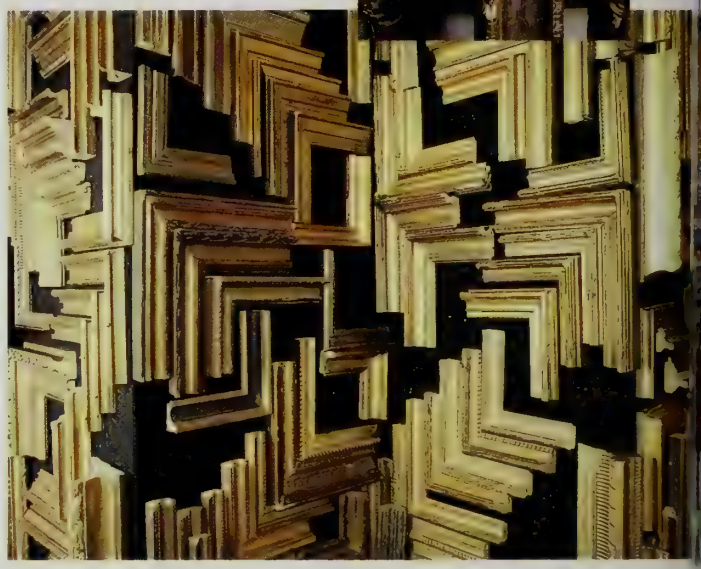
BELOW: "The nice part about working with Nathan Raisen at A.P.F. is that he has the ability to pick out the best frame for a picture," says Arthur Smith, right. "It's up to me to tell him where it is to be placed."

BELOW LEFT: Three corner samples of elaborate Italian and Baroque-style Spanish frames.
BELOW RIGHT: Displayed on an easel is a late-19th-century gilt tabernacle-style frame.



LEFT: "Lowy is one of the most important framers in the United States," says Ann Downey. "A beautiful frame and a painting you like give a room such richness. Framing is so essential."

RIGHT: Samples in the shop include elaborate Régence, Louis XV, 17th-century Spanish rebate and Chippendale frames. BELOW: The vast inventory includes some 6,000 molding styles.



BELOW: Joseph Battaglia, conservator of master paintings, painstakingly works on an unstretched canvas. He and his staff of 12 have restored paintings by artists ranging from El Greco to Jasper Johns.

leaves. Varney says, "If I were doing a room with a Hawaiian theme, this would be great." From vendor Chinwa Kenjyatta of Delaware, Varney buys a cast-iron black hare intended to be a doorstop. "She has great children's toys," he says. "I've bought a lot from her over the years."

Of Sotheby's auction house Jed Johnson says, "Every week there's something new. You can really find anything, and the hope is that you'll find it before anybody else does." Johnson, whose first purchase at the auction house was in 1970, when the New York firm was still Parke Bernet (he bought an Aubusson rug), says that at least once a week he visits the exhibition spaces where goods to be auctioned are displayed. "There's great quality here, and a range of European decorative arts and contemporary paintings that you don't get at Sotheby's in London." One week when Johnson dropped in, there were exhibitions for three upcoming sales: one on garden ornaments, one on eighteenth-century English furniture and one on sporting pictures. A late-eighteenth-century architect's desk in the English sale and an eighteenth-century painting by George Stubbs, the famous painter of horses, in the sporting-art sale were among the decorator's favorite pieces that week.

Behind the galleries and auction houses and the work of designers themselves are the service businesses and crafts that everyone depends on. "Ours is a long-term relationship," Arthur Smith says of the framing business A.P.F. (American Picture Frames), located on East Seventieth Street. "I've known them since I worked with Billy Baldwin and A.P.F. was nearby. They're very important. And the artist is the worst judge of a good frame."

"We protect the designer's clients from their worst instincts," says Nathan Raisen, showroom manager of A.P.F. "The way Arthur and I work together is that we come up with some choices for a frame after Arthur has described the room where the painting will be hung. One thing that people frequently do wrong unless a designer and I are working with them is to want a mat that is much too big." A.P.F. has done framing for Red Grooms, Robert Motherwell and Willem de Kooning, and recently did much of the framing for the Picasso/Braque exhibition at the Museum of Modern Art. "This is so specialized and sophisticated," says Smith, "that you really have to come to New York to get it. I'll be a snob about that. I've always said that the best antiques and art filter through New York to the rest of the country."

RIGHT: "I think Hyman Hendler represents the true New York shop," says Bunny Williams, right, with Harold Hendler and his niece Ronnie. "It carries the most wonderful ribbons."

LEFT AND BELOW: "I use the ribbons for everything—drapery trims, bindings, pillows, gift packages," says Williams. "The shop has silk milliners' ribbons you just don't find anymore."

Ann Downey also has a favorite framer, Lowy, located in several cavernous floors of a warehouse on West End Avenue near the Hudson River. "I'm gilding everything in my house that doesn't leap from the brush, guests included," she jokes, "and that's why I love to spend time at Lowy—it has such wonderful, bright gilding." Lowy also restores paintings, and Downey found out about it from her late husband, Morton Downey, who had a collection of important paintings. In business since 1907, Lowy was the favorite framer of E. J. Rousuck of the Wildenstein gallery, and framed many of the sporting paintings of Rousuck's friend and client Paul

BELOW RIGHT: "Alberto Lastreto can paint any wallcovering or furniture I need," says David Easton, right, with the artist. The two discuss future paintings that Lastreto is adapting from illustrations.

RIGHT: "I wanted to recreate the feeling of an 18th-century English artisan painting a chinoiserie wallpaper," says Lastreto. The artist's watercolor design has been done to scale. BELOW LEFT: A detail.

Mellon. Browsing among gilt frames from every period from Louis XIII to Napoleon III, as well as frames designed by Whistler and Stanford White, Downey says, "This is quintessentially a New York shop because it is the best. You can cheat some places in design, but you can't cheat on the frames, and this is the Rolls-Royce of framers."

Operating also on the theory that the trappings are as important as the content, Bunny Williams finds an irreplaceable source for her work to be the Hyman Hendler ribbon shop. Located on West Thirty-eighth Street, deep in the garment district, the shop is run today by Harold and Aaron Hendler, sons of the man who founded it in around 1910, and Aaron's daughter Ronnie. From shelves cascade ribbons of grosgrain, watered silk, and cut velvet made mostly in France especially for Hyman Hendler, with tassels from France, Italy and Spain. "I use these ribbons for Christmas presents," says Williams, "and they dress up the most modest present. The luxury is in the ribbon. In my design work I use them as borders and trim. The minute I say 'ribbons' people say, 'Oh, great.' Then when they see the result, they are not only delighted but surprised at how strong an impression the border makes." She holds a watered-silk mauve ribbon banded with a green stripe. "This gives a couturier look to a room; it makes it unique."

The lines between art and craft and service blur in the design world, and David Anthony Easton considers painter Alberto Lastreto one of the most rewarding and useful people he knows professionally. Lastreto, who trained in fine arts and as an architect at the University of Uruguay in the country where he grew up, came to New York in 1980. "For two

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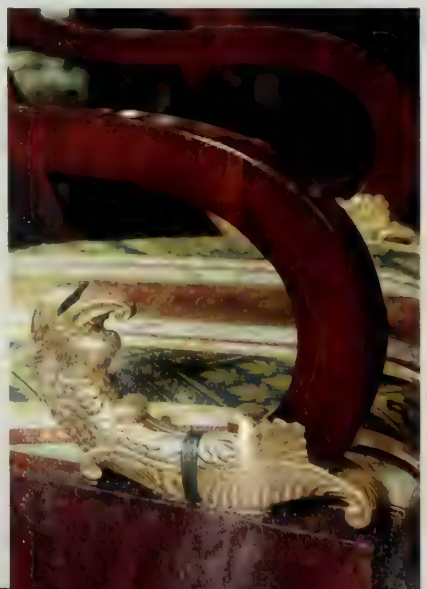
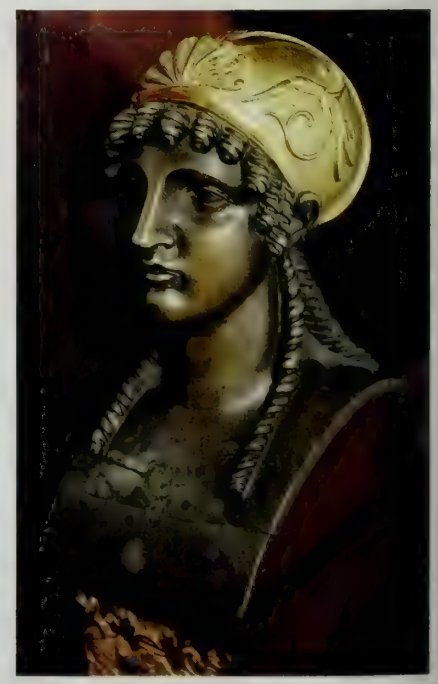
BELOW: "I like to mix—French, Russian, Biedermeier, Art Déco," explains Timothy Macdonald, "and I know I will always find the unusual piece with great scale and style at Malmaison. As the name implies, it has an extensive stock of French Empire." The designer stands amid French and Russian marble busts and period furniture.

LEFT: The 19th-century reproduction of a Roman amphora is one of a pair. RIGHT: An elaborately worked bronze mount is a detail from a large Empire bed that comes from the workshops of the Jacob family. BELOW: Intricate carving and gilded accents decorate a 19th-century Russian chair.





BELOW: "It's always a surprise to go to Joel Mathieson's shop," says Stephen Shadley, left, with his partner, Richard Gillette, who sits next to two 17th-century Italian Baroque columns. "He's our biggest resource."

"As varied as our individual tastes are, we both find things in the shop," notes Shadley. LEFT: An English Arts and Crafts silvered brass hinge. BELOW: A Sawankhalok figure from Thailand is 14th century.

BELOW: Gathered on a circa 1820 Virginia huntboard are a 19th-century cast-iron urn, a Renaissance roasting fork, a figure of a man and a 19th-century American life mask. The painting is by Surrealist Jean Lurcat.

"Joel had Adirondack furniture years before anyone else. His shop is more eclectic than any other we know."

ABOVE: "I always feel at home at Stair and Company, or what I wish were home," says Betty Sherrill, who is behind a Sheraton satinwood tea caddy and a Regency mahogany drum table. "The people are a joy to work with."

"The stock is always beautiful," notes Sherrill, "with rare 18th- and 19th-century examples." ABOVE LEFT: Adam giltwood girandoles flank a Chippendale mirror. LEFT: A circa 1820 ebonized and gilded side chair.

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"just about the first thing I did was go to the theater, to see Carol Channing in *Gentlemen Prefer Blondes*," she says. "The ticket cost two-twenty-five." With a New Yorker's defiant boosterism, Smith adds, "No matter how much New York falls apart, something remains mysterious and wonderful about this place."

For most visitors to Manhattan, a hotel is just a hotel, a (one hopes) clean, well-lighted place to spend the night. But for author Kurt Vonnegut, the Art Déco Waldorf-Astoria is part of the neighborhood landscape, a diverting part of his daily routine. He lives in a brownstone a few blocks away, and regularly cuts through the hotel's lobby en route to midtown appointments. "It's very entertaining," Vonnegut says of the elegantly appointed hotel, built in 1931. "It's like Wenceslas Square in Prague. I love the crazy junk they have for sale, the unplayable chess sets, the solid-crystal speedboats, the huge eagles with gold talons that must weigh three hundred pounds." Vonnegut often takes his eight-year-old daughter, Lily, to lunch at the Waldorf's coffee shop, Oscar's, and sometimes they'll stop to listen to the harp player in the hotel's grand lobby.

Vonnegut, who grew up in Indianapolis, came to New York in 1970 when his play *Happy Birthday, Wanda June* was being staged and decided to stay. "I had been living on Cape Cod," he says, "and if you told people there that you were a writer, your neighbors thought you didn't work. Here in New York, I'm in a legitimate profession. I have colleagues—you can talk shop with other writers."

As helpful as it is to commune with one's colleagues, designer Geoffrey Beene, whose office is smack in the heart of the garment district, often feels he needs a break from the fashion scene, and he likes to slip away to Battery Park City, to amble around the boat basin or have lunch at Donald Sacks. "When I'm walking along the Hudson River," he says, "the view makes me think of Venice, with Ellis Island, Governors Island, Staten Island. It's full of visual presents."

Born in Haynesville, Louisiana, Beene is a classic New York success story, working his way up as an assistant to other designers before hitting it big with his own collection in 1963. "I loved Greenwich Village in the 1950s," he reminisces. "It wasn't as frantic as midtown; people seemed more human, less guarded. That's true even now." He retains a slightly fanciful view of this imperial city, skyscrapers and all. "I'm always very conscious that it's an island. Full of a lot of concrete, but it's an island."

Dominick Dunne's recent best-selling novels (*The Two Mrs. Grenvilles*, *People Like Us* and *An Inconvenient Woman*) have kept New York's high-society crowd abuzz with gossip and "who's really who" speculation. Where did he research these books? At the aptly named New York Society Library. "It's an incredible place to do any research involving New York," says Dunne of the private library housed in a 1917 town house on East Seventy-ninth Street. "For *The Two Mrs. Grenvilles* I wanted to get back into the feeling of the 1950s, and it had every magazine I needed. That whole world came back—the look of cars, restaurants, fashions."

Despite its exclusive-sounding title, the library charges only one hundred dollars a year for membership. The name was chosen by the founders of the subscription library, way back in 1754; the collection was moved to its current location in 1936. The Italianate town house, originally designed by Trowbridge & Livingston as a private residence, has unusually high ceilings, marble fireplaces and carved mahogany paneling. The serene reading room, with its nineteenth-century oil portraits and comfortable leather chairs, seems a throwback to an earlier and more genteel era. Small wonder that Dunne likes to stop by the reading room to relax and page through magazines when he's between appointments in the neighborhood.

Speaking for so many people whose talents have flourished in New York, Dunne believes his move to the city a decade ago fundamentally altered the shape of his life. "This is a new beginning for me," he says. "Nothing worked for me in California. And suddenly, everything worked for me here." □

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years I did architectural renderings," he says, "and then for several years I had a business where I did painted furniture and wallcoverings—whatever was sent to me." When David Easton sent him a four-poster bed, Lastreto was so determined to do it right that it took him a month and a half to paint it. Lastreto, whose training was classical, says that the work he does for Easton, ranging now from chandeliers and drapery rings to an elaborate many-paneled wallcovering created in antique chinoiserie style, marries his fine art and architectural training. David Easton says happily, "Alberto could make an entire room of chinoiserie paper from a single fragment I found in an Adam house in London and took two photos of. There are people in Paris who can do this and perhaps one or two in London, but Alberto's the only one in this country, and so, of course, he's in New York."

For Timothy Macdonald, Malmaison, a wonderfully cluttered town house on East Seventy-fourth Street, has "a scale you can't find anywhere else." Owner Roger Prigent runs it with the aid of his sister Yvonne Prigent-Lacks; both are displaced Parisians with New York career histories. The shop's variety is explained when Prigent says, "My dream was to have a department store."

"I first knew Roger when he was a fashion photographer ten years ago," says Macdonald, "and he's bought the things at Malmaison with a photographer's eye. There's stylish architectural furniture here, ranging from Biedermeier to Art Déco, with nineteenth-century Russian pieces too. That's important today, when whole categories are simply unavailable because of the price."

For partners Richard Gillette and Stephen Shadley, Joel Mathieson's antiques shop, now in a lower Manhattan loft space, seems like home. In fact, says Gillette, "I found Joel in a flea market on Canal Street fourteen years ago, and since then I've practically furnished my own loft with his wares."

Among the first things Gillette purchased from Mathieson were the

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pieces of a painted cupboard bed from Brittany, and that type of slightly quirky folk art distinguishes the stock today. "Joel had twig and Adirondack furniture years before anyone else," says Shadley. "His shop is more eclectic and interesting than any other we know. There are American Impressionist paintings here, and one work by the French Surrealist Jean Lurcat." "I found that piece in a New Jersey flea market," says Mathieson with modest pride.

Now located in a building constructed in the 1840s and the home of the first Tammany Hall organization in New York, Mathieson's shop was also once painter Willem de Kooning's studio, and the space downstairs was the Half Note, the jazz club where singer Billie Holiday gave her last performance. "Joel's business has grown as ours has grown," says Shadley. "He's now expanding and we're expanding. But he's still New York's best-kept secret."

Not at all secret, but with the authority that decades in business and a stock of irreproachable quality can give, Stair & Company, on Madison Avenue, is invaluable to Betty Sherrill of McMillen. "I didn't happen to come here," she says. "I was born here professionally. It's the first place anybody goes. Alastair Stair simply raised us all, and now we're friends of the current owner, David Murdock."

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MACDOUGAL ALLEY

New York's Art Alley de Luxe

By Avis Berman

DEWITT CLINTON WARD/WHITNEY MUSEUM OF AMERICAN ART, ARCHIVES

A small Greenwich Village lane lined with converted carriage houses and stables, MacDougal Alley became a sanctuary for artists and their families in the early 1900s. For decades after, many of its residents, in like spirit, continued to pursue the making of art.

ALEC MARSHALL

ABOVE: In a 1906 photograph of MacDougal Alley, looking much as it does today, the children of artist Edwin Demming have tea.

MACDOUGAL ALLEY, a tiny enclave of square, ivy-covered houses in Greenwich Village, can be called a dead end only if you are drawing it on a map. Otherwise, nothing could be as foolish as that description, for the Alley has been home to a magical aliveness for over ninety years. As an oasis of artists' residences in the heart of New York City, MacDougal Alley was animated by an art spirit that gave it a bright history and an aura of delight. When the painter Jerome Myers nicknamed MacDougal Alley the "Art Alley de Luxe" in 1917, his jest was laced with truth. The Alley was already a favored haunt of eminent artists. Isamu Noguchi, a much later inhabitant, was told that he got a studio there because he "deserved it."

ALEC MARSHALL

Artists have always searched out the cheapest places and then made them desirable, and before the advent of the auto, the cheapest places were stables and carriage houses, because no one wanted to live above horse

ALEC MARSHALL

manure. A sculptor named Frederick Triebel is credited with discovering MacDougal Alley and being the first artist to live there. In 1899, after a long stay in Rome, where he was accustomed to a ground-floor studio, he relocated to New York, and was offered working spaces high above the street. These rooms were not to

continued on page 182

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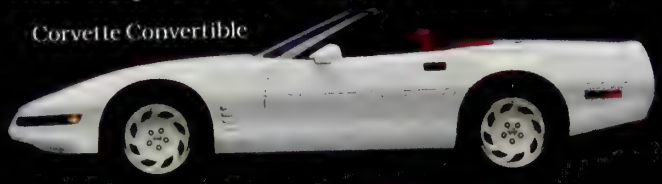
Corvette Convertible



Corvette Coupe

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New York's Art Alley de Luxe
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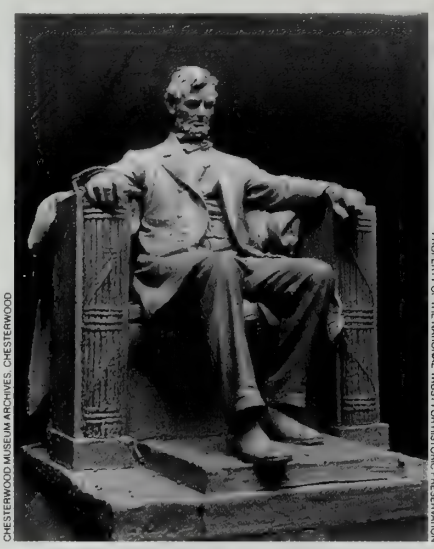
Triebel's liking; it occurred to him that a centrally located stable might be converted into an ideal studio.

Eventually Triebel came across MacDougal Alley, directly south of West Eighth Street and closed off to the east by Fifth Avenue. The street once sheltered the horses and carriages of Washington Square but now housed Italian peddlers and their wagons. Triebel spoke to the Italians in their own language, which won them over immediately, and he was shown a vacant stable at a low rent. By 1901 Triebel had remodeled Number 6 MacDougal Alley and established a studio there. Enough artists followed him that within five years only two of the original structures were still used for horses and wagons. In 1906 the artistic population was so entrenched and the Alley so picturesque and charming that *The Craftsman* proclaimed the street to be "the heart and center of the [art] colony."

When *The Craftsman* came to call, the Alley could boast several distinguished residents. Daniel Chester French, the most sought-after sculptor of his time, had a studio in Number 7; so many commissions poured in that he would later buy the rest of the building, which fronted on 12 West Eighth Street. The clay models for the bulk of French's finest monuments, including those for the U.S. Custom House, Columbia University, the Manhattan Bridge and his masterpiece, the seated Lincoln for the Lincoln Memorial, were created in the Alley.



CHESTERWOOD MUSEUM ARCHIVES, CHESTERWOOD

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The sculptor Daniel Chester French transformed the stable at Number 7 MacDougal Alley into a studio, where he executed some of his most important public monuments. ABOVE: The clay working model of the seated Lincoln, 1916, for the Lincoln Memorial.

BELOW: Isamu Noguchi, whose studio at Number 33 included such pleasing amenities as a pond, a garden and a large tree, resided and worked in the Alley from 1942 to 1950.

Almost as well known as French was James Earle Fraser, who had become a figure of note in 1894 when he made and showed *The End of the Trail*, a portrayal of an exhausted Indian brave on a worn-out pony. Merely by being seen in photographs, the maquette became one of the nation's most popular statues. While living in the Alley, Fraser would become just as famous all over again for designing the buffalo and Indian head nickel, issued in 1913. (Today New Yorkers know another Alley sculpture by Fraser—his equestrian statue of Theodore Roosevelt at the main entrance of the American Museum of Natural History.) The street was also home to Edwin Deming, who painted and sculpted western subjects; Alexander Phimister Proctor, a gifted animalier in the tradition of Barye; the portraitist Charles Hawthorne; and the landscapist Ernest Lawson, whose move to the Alley led to his meeting William Glackens, George Luks and John Sloan, and joining The Eight.

One of Fraser's students was Gertrude Vanderbilt Whitney, heiress, art patron and aspiring sculptor. In 1906 she had a studio overlooking Bryant Park, but it was too close to fashionable shops and restaurants. Her society acquaintances had gotten into the habit of dropping in and disturbing her work. Fraser suggested that Whitney move near him in Greenwich Village, which society thought too rough to visit. A friend of Fraser's, the painter Blendon Camp-

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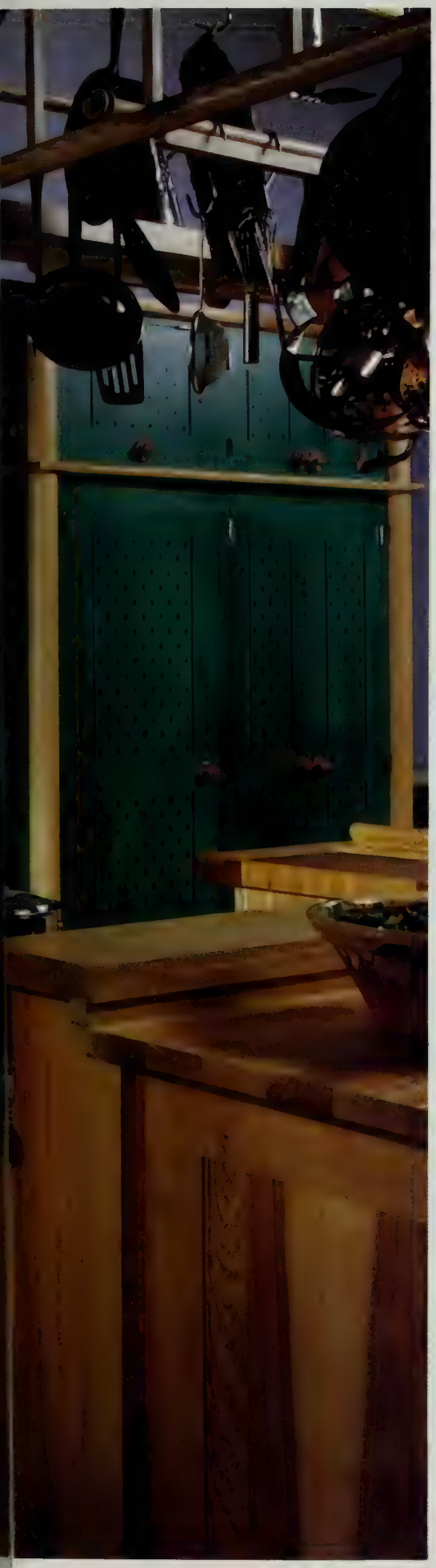

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New York's Art Alley de Luxe
continued from page 182

bell, located a vacant stable at 19 MacDougal Alley, and advised Whitney to take over the stable and remodel it. She agreed, leased the property, and moved there in 1907.

Number 19 was the perfect hideout for Whitney. She left the work area a large, plain open space, raising the ceilings and keeping the planked wooden floors of the stable. She installed modern lighting and an arsenal of equipment. The sculptor Malvina Hoffman remembered a great "array of modeling tools and glistening saws and chisels that hung over the workbenches, turntables that really turned, stands that did not wobble." Robert Chanler, a libertine known for his painted screens and wild parties, decorated the fireplace and chimney with swirling tongues of flame, molded in plaster and painted red and gold. The flames curled and twisted to the ceiling, whereupon they became abstract bas-reliefs from which dragons, nymphs, birds and sea creatures peeped out.

Gertrude Whitney's arrival in the Village transformed the Alley and its fortunes forever. Not only was she a generous and enthusiastic buyer of paintings and sculptures from her neighbors, but she noticed that few exhibition spaces were available for struggling, nonacademic artists. In 1912 Whitney leased 8 West Eighth Street, the town house attached to Number 19, in order to convert it into galleries and office space. Two years later, the building opened as the Whitney Studio—the first of several embryonic organizations that would grow into the Whitney Museum of American Art.

Whitney also brought the Alley into her whirl of parties and charity events. To raise money for the Italian Red Cross, she transformed the Alley into a fantasy of an Italian street fair. The plain faces of the houses were "Italianated." For a few days, the cul-de-sac bristled with ersatz bell towers, parapets and flying buttresses; strolling magicians, ventriloquists, guitarists and puppeteers were imported. When Myers referred to the "Art Alley de Luxe," it was in conjunction with Whitney's operations.

The Whitney Studio promised good times as well as opportunities for artists. In January 1918 twenty painters were bidden to West Eighth Street to draw lots, and they were asked to reappear on February 1 for

PRESENT WHEREABOUTS UNKNOWN

On February 1, 1918, 20 painters assembled at the Whitney Studio on West Eighth Street for an impromptu painting match called the Indigenous Exhibition. ABOVE: Gifford Beal, one of the participants, chose to recreate the event and its characters as the subject for his canvas.

Gertrude Vanderbilt Whitney moved to the Alley in 1907 and significantly altered its course by her patronage and spirit. Years later she would establish the Whitney Museum on West Eighth Street, a site that today is occupied by the New York Studio School. BELOW: Whitney with her assistant S. F. Bilotti in her MacDougal Alley sculpture studio, at work on *Spirit of Flight*, 1939.

WALT SANDERS/WHITNEY MUSEUM OF AMERICAN ART ARCHIVES

continued on page 190

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New York's Art Alley de Luxe
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something called an Indigenous Exhibition. When the painters returned, twenty virginal canvases of different sizes awaited them. Each one was stretched, primed, framed, hung on a wall and ready to be swabbed with paint. Stacked on one table were brushes, palettes, tubes of paint and cans of turpentine. Another table held sandwiches, cigarettes and bottles of whiskey.

Juliana Force, who managed all Whitney art activities and would become the museum's first director, handed out gingham smocks and piloted the artists to the canvases bearing the numbers they had drawn. They had to paint pictures on the spot, she told them, from memory and without models. Every picture had to be finished within three days, and participants were allowed to adjourn only for lunch, dinner and a night's sleep. Except for that, there were no rules but to have fun.

The novelty of an impromptu painting bee took most of the artists by gleeful surprise. "Most," because after they heard about the working conditions, Robert Henri and George Bellows "raised the question of sanctity with only a minor sense of proportion and no sense of humor." They turned up their noses at the tournament and left. Of the artists who remained, quite a few were perplexed about a subject. The craftier ones, who had guessed what an "Indigenous Exhibition" might actually be, smuggled in preparatory work. Stuart Davis brought in sketches of Gloucester, Massachusetts, and incorporated them into a composite panorama called *Multiple Views*. The painting, although not a mature work, contained the seeds of several ideas he would later explore with increasing power. Gifford Beal was the first to hit upon the notion of reproducing what was going on around him. His was a small, charming picture documenting a moment of the marathon. In it, Gertrude Whitney is inspecting everyone's progress. Around her stand George Luks, Guy Pène du Bois, Paul Dougherty, Jo Davidson (a sculptor, but smelling a party, he had infiltrated the premises) and the gingham-clad Chanler. In the background other artists are at work, coaxing their pictures into indigenating on the walls.

Other participants worked in a characteristic vein. Du Bois, with his hard-boiled view of the upper crust, painted "an old rounder seated in bulging dress shirt looking . . . to surprise . . . a lily." Glenn Coleman, who loved the crisscrossed streets of Greenwich Village, painted Minetta Lane in winter. He also loaded up on the art supplies. Davis later remarked that the paint and brushes Coleman picked up during those three days lasted him for years. That was as it was supposed to be. Juliana Force laid out materials in quantity because she wanted the artists to feel free to take them. When Coleman was given a show at the Whitney Studio Club, he confessed to Force that every picture had been painted with supplies purloined from the Indigenous Exhibition. "Oh, that's all right," she replied cheerfully. "I knew it all along."

Whitney transformed the Alley and its fortunes forever.

As the event drew to a close, the remaining artists annexed the canvas that had been reserved for Bellows. Each of them worked on it, mixing his strokes into an artifact he hoped would pass for a Futurist composition. For the signature, everyone contributed the first two letters of his last name. The result sounded determinedly Slavic: "Kudo du Slmodach Bey-Oglhi," from Max Kuehne, Dougherty, du Bois, Sloan, F. Luis Mora, Davis, Chanler, Beal, Mahonri Young, Glackens, and Eugène Higgins. The canvas seemed, du Bois wrote, "to any casual observer, exceedingly modern. The gentleman critic on the Herald celebrated a new though somewhat confusing genius in his columns."

Gertrude Whitney was so taken with the Alley's esprit de corps that she rented Number 23 for the use of artist friends who needed a temporary place to work. One of the floors was given to du Bois and the other to Davidson. Their presence in the Alley, along with the additions of Childe Hassam and Rockwell Kent to the Whitney coterie, sparked a series of luncheons during the 1919–20 and 1920–21 seasons. (Du Bois was so involved in MacDougal Alley socializing that in honor of one of the hostesses, his daughter named her pet chicken Juliana Force.)

Whitney kept Number 23 throughout the 1920s. In late 1928 the sculptor John Flannagan was evicted from his rooms. Flannagan felt that he could finish his carvings in progress if he were assured of a show. Learning of this, Juliana Force put him in Number 23, which was vacant. Furthermore, in January 1929 Flannagan would have a show in the Eighth Street galleries. Force bought three pieces, including *Elephant* and *Chimpanzee*, which are now in the Whitney Museum collection.

In 1930 Gertrude Whitney controlled the Alley studios and the houses fronting on 8, 10 and 14 West Eighth Street; that July she bought 12 West Eighth and the connecting studio from Daniel Chester French. Joined together, these four buildings became the first location of the Whitney Museum. Whitney's own studio in Number 19 remained private; fittingly, French's studio became the museum's main gallery for the display of American sculpture.

The most important artist to work in the Alley since French was Isamu Noguchi, who lived in Number 33 from 1942 to 1950. Noguchi said that his new studio, which had a pond

continued on page 192

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New York's Art Alley de Luxe
continued from page 190

and a garden, restored his faith in art. He saw his good fortune "as a sign of providence" and "resolved to work hereafter only for art." As good as his vow, he embarked upon the carved and constructed slate and marble sculptures that are still among his best works. But Noguchi's brilliant innovations did not end there. During those years he also created breathtaking theater sets and costumes for Martha Graham, George Balanchine, Ruth Page, Erick Hawkins and Merce Cunningham. Some of these designs, such as the ones for Graham's *Appalachian Spring* and *Herodiade* and Balanchine's *Orpheus*, are such piercing interpretations of the choreographers' ideas that they have become inseparable from the meaning of the ballets themselves.

The painter Mercedes Matter—who lived in MacDougal Alley from 1947 until 1989—strongly believed that the anchoring presence of the Whitney was essential to the street's special quality. When the museum moved uptown in 1954, Matter felt a sharp sense of loss. Ten years later, she and her students founded the New York Studio School of Drawing, Painting and Sculpture, a school much in the Whitney tradition in its emphasis on students interacting with independent artists. When the school was searching for a building, Matter could think of no more congenial resting place than the former Whitney site, across the street from her own house. Through a combination of luck and guile, the school obtained the building in 1967. The rooms are once again filled with artists, art students and paint—a deserving denouement Gertrude Whitney would have enjoyed. There is even an annual drawing marathon—an updated version of the Indigenous Exhibition—and the school hopes to raise money to restore the galleries and Gertrude Whitney's studio to their original luster. On a street that artists can no longer afford, the New York Studio School is the lone survivor of the "Art Alley de Luxe."□

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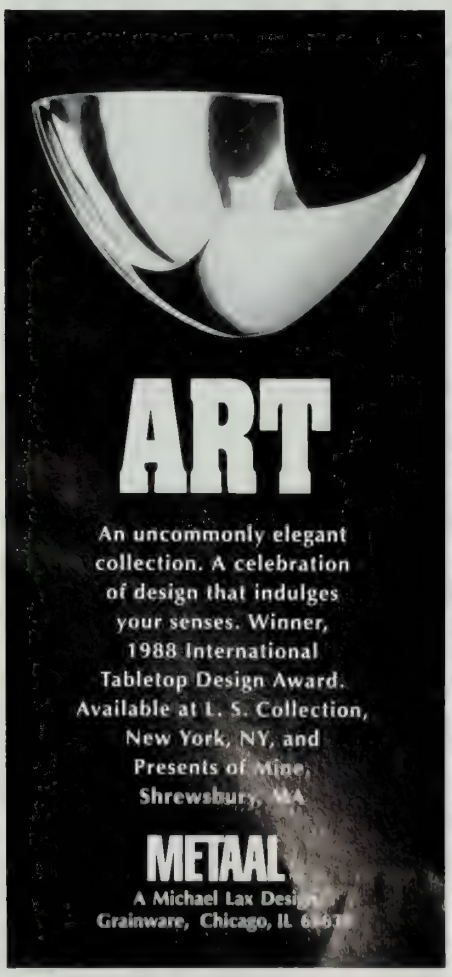
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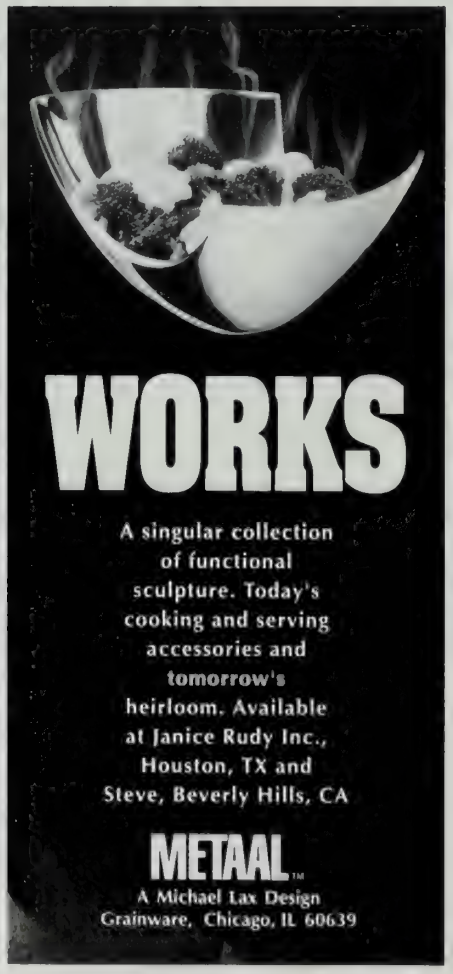
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Revisiting the Gilded Age

Neoclassical Themes Adapted for an Opulent East Side Residence

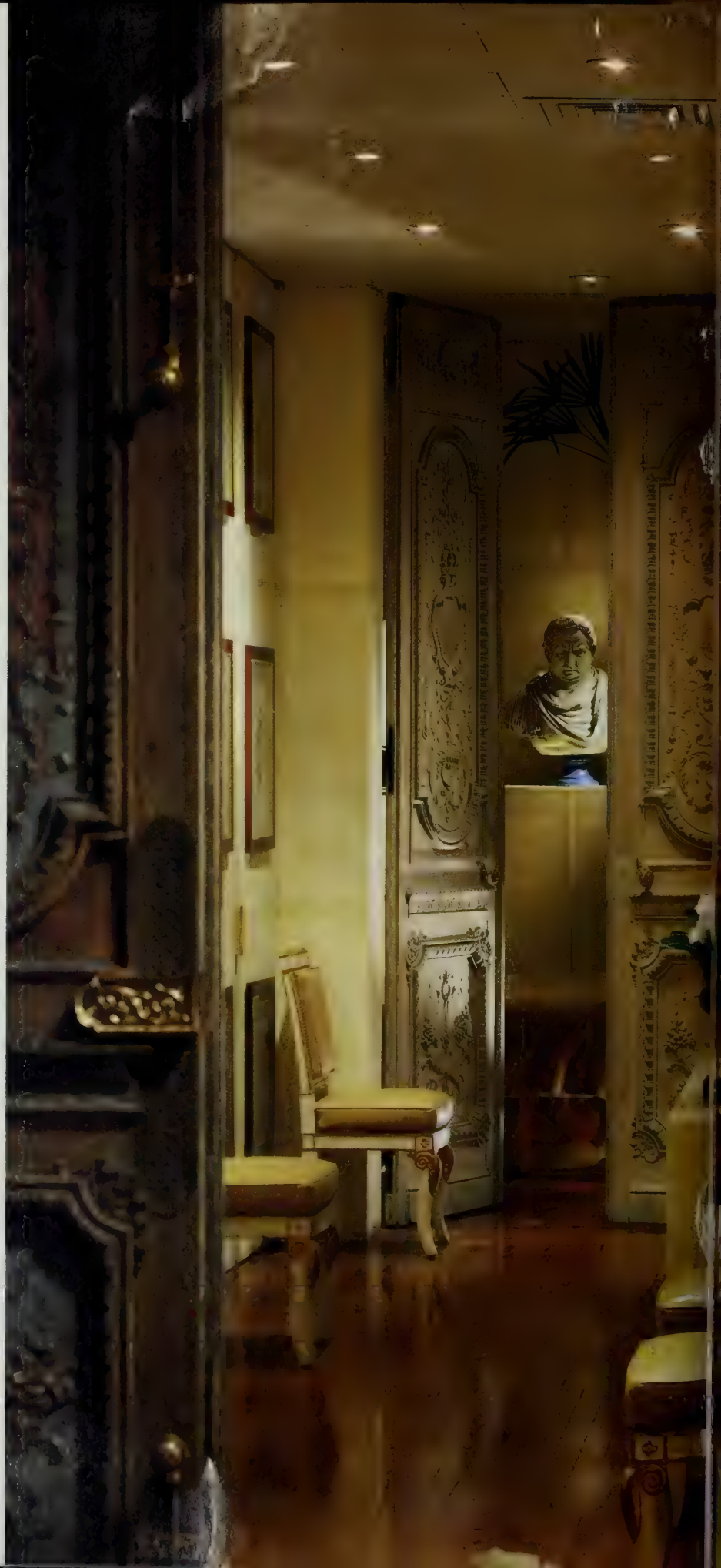
INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY CHRISTOPHER FINCH
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE APARTMENT Thomas Britt and his associate Malcolm McKinstrie II recently remodeled for Gregg Solomon, a young New York executive, is located on one of those side streets just off Central Park that still resound with echoes of the Gilded Age when Fifth Avenue was lined with the mansions of America's merchant princes. A floor-through in a handsome turn-of-the-century town house, the space was in a sad state when the designers set eyes on it, some of the walls painted lipstick red. Britt and McKinstrie's notion, from the first, was to restore it to its inherent grandeur, taking advantage of the architecture's original scale and proportion to provide a setting that was both masculine and traditional.

"We wanted it to be very much a man's apartment," says Britt, "and also an environment for a cultivated, cultured person."

"The client likes grandness," adds McKinstrie, "but didn't want anything that looked too fussy or dated, so we decided that the best thing would be to give it an overscale kind of European salon atmosphere."

With this in mind, Britt first set about creating an imposing entrance



Thomas Britt and Malcolm McKinstrie II imbued an East Side apartment near Central Park with Neoclassical elements, creating a sense of opulence and drama for Gregg Solomon. In the entrance hall they installed bleached and pickled Régence double doors, which lead on one side to the master bedroom and on the other to the living room, where a 19th-century French clock stands on the mantel

RIGHT AND PRECEDING PAGES: Throughout the apartment, says Britt, "modern lighting is used to enhance objects made when candlelight was the norm." In the center of the living room, the designers placed a round mahogany table, which displays a single urn-shaped knife box, circa 1780. Prints of statues from the Louvre surround a mahogany Empire armoire, atop which is a pair of Italian urns from Bardith Antiques. Also contributing to the Neoclassical theme are busts of Napoleon and two Roman emperors from Kentshire Galleries, several fauteuils and gilt-bronze candelabra.

hall that, from a practical point of view, could double as the dining room but that would serve the additional task of establishing the sense of scale they envisioned—a room that would conjure up the illusion of entering an extensive and noble residence, an *hôtel particulier* on the avenue Foch, perhaps.

Crucial to this illusion was the installation of twin sets of Régence double doors, complete with period hardware, one opening from the entrance hall into the living room, the other into the master bedroom. Britt had the doors bleached and pickled to suit the low-key palette that had been chosen, while their height provided strong vertical emphasis and helped impart the required sense of grandeur.

An early idea had been to employ an enormous thirty-six- or thirty-eight-inch damask repeat on the walls in the living room, but that was abandoned because, as McKinstrie explains, "We were aware that the rooms had scale to begin with, so there was no real need for the damask treatment to emphasize it." Instead they suggested a hand-painted *faux*-stone wall finish, a proposal that the client eventually endorsed. The finish was in fact used throughout the apartment's principal rooms, as was a cognac-stained floor treatment.

In keeping with the salon ambiance, Britt decided upon what he describes as an "edited design in which we would be working with material from a certain framework of time that would span the Empire period to Charles X—Empire and Restauration." Drawing upon the evolving Neoclassical idioms that dominated European taste in the last years of the eighteenth century and the first decades of the nineteenth, the designers fleshed out the entrance hall with details that included a sumptuous mahogany-and-gilt-framed mirror, along with two dozen prints of antique statues from the Louvre collection, also framed in mahogany and gilt.

In the dining area, a Britt-designed Parsons-style table served as a focal point for patinated urns, a large bronze statue of a river god and handsome bronze candelabra. The Empire-style dining chairs, finished in gesso and gilt, are upholstered with natural kid leather that fits unobtrusively into what Britt calls the "no-color" color scheme that is in fact subtle and subdued with a honeyish warmth that offsets the potential severity of the Neoclassical theme.

That theme is fully expressed in the living room, where, again, the *faux*-stone walls are hung with prints of antique statues and the Empire and Restauration motif is emphatically stated with bronzes of Napoleon and basalt-finished busts of Roman emperors. A large First Empire mahogany armoire has been modified to accommodate the present-day requirements of television and other electronic accessories, while a set of six fauteuils and a pair of canapés provide flexible seating possibilities.

A favorite Britt device is the circular central table, dominated in this instance by a single gargantuan Georgian urn-shaped knife box. "I love the idea of a central table and chairs," says Britt. "I first saw it used when I visited a château as a student, and I was fascinated by the way it bisected the room and created a flow." He has adapted the concept to several of his interiors and finds that it offers many advantages and options. For an intimate dinner party, for example, the table might be more suitable than the

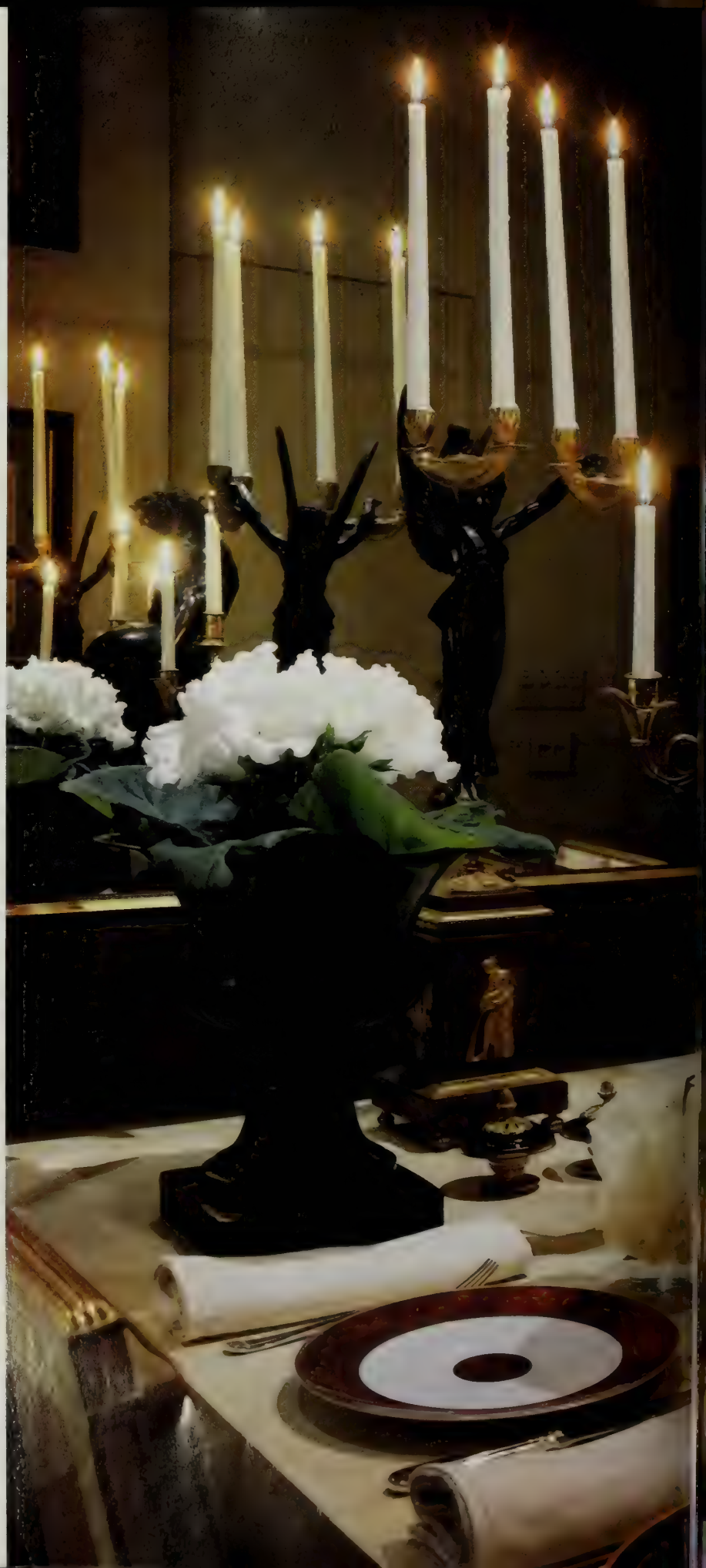
RIGHT: In the entrance hall, which doubles as a dining area, a circa 1800 bronze statue of a river god is used as a centerpiece. Flanking it on the table—set with Christofle flatware and Baccarat crystal—is a pair of gilded and patinated bronze candelabra. The two large Empire candelabra are from Hyde Park Antiques.

formal dining area. Britt points out that, despite its classical elegance, the apartment is in fact very amenable to the sometimes improvisatory lifestyle of a busy executive. "Depending on the occasion, you can eat in the dining area, or in the living room at the central table. You might want to serve more informally on oversize lap trays, or on the little Chinese tables, or you can have a casual meal in the kitchen. There are many ways of using the apartment."

The Neoclassical theme is carried into the master bedroom, but with an economy of detail that permits a more restful feel. Deep club chairs, designed by Britt, exude comfort. The bed, with a Queen Anne–style headboard, which is also by Britt, is draped in the French camel-colored velvet that is used throughout the apartment. More prints of antiquities adorn the walls, while Chinese bedside tables, bought in Hong Kong, introduce a note of Orientalism that is very much in tune with the practices of the nineteenth century.

It is in the bedroom, perhaps, that one sees most clearly how modern amenities have been skillfully blended with traditional standards and a consistent stylistic viewpoint. It is this blend that makes the Solomon apartment so livable and so appropriate to the requirements of a young bachelor, without losing any of the historical resonance provided by the furnishings and objects that make up the ensemble.

FOLLOWING PAGES: The apartment's neutral tones extend to the tranquil master bedroom, where the walls are faux stone. Prints of antiquities line the wall behind the bed, whose Queen Anne-style headboard, like the club chairs, is Britt's design. A 19th-century Roman-style portrait bust stands on a pedestal. "It's thrilling for me," says Britt, "to see all these things that I've gathered from all over the world finally pulled together in one place."



A Central Park Masterpiece

Classic Spaces Designed for a Singular Collection of Art and Antiques

INTERIOR DESIGN BY RON BRADSHAW OF BRADSHAW-DE PALMA
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE

A superb collection of art and antiques is the focal point of a Fifth Avenue apartment designed by Ron Bradshaw of Bradshaw-De Palma. PRECEDING PAGES: Picasso's 1923 *La Cage d'Oiseaux* and Miró's 1927 *Forme Blanche sur Fond Bleu*, left, are featured in the gallery. Giacometti's *Femme Cuillère* is seen through the doorway. The Louis XVI gueridon in the corner was created by Adam Weisweiler for Marie Antoinette; 19th-century torchères are attributed to Thomire. Cowtan & Tout satin covers the Louis XVI canapé.

LET US BEGIN with the building, a twelve-story limestone palazzo almost Florentine in its exquisite classical detailing. With one vast apartment to a floor, it is perhaps the most opulent—certainly it is the most elegant—of any building up and down Fifth Avenue. Beautiful meticulously gilded doors gleam open at one's approach: a stately first impression that is confirmed in all of the building's public spaces.

Now let us consider the apartment, all eighteen rooms and 9,000 square feet of it—an apartment that in its store of riches and fullness of impression must rank among the grandest in Manhattan. When the owner bought it two years ago, she called in Ron Bradshaw, then the design director of Melanie Kahane Associates and now a partner in the firm of Bradshaw-De Palma. The architecture within the apartment was minimal, the space devoid of ornament. "She wanted the detailing to have a classic eighteenth-century French feeling," Bradshaw explains, adding that "classic" was the concept behind the whole project.

And classic it is: The overdoors, bookcases and cornice moldings throughout, the pilasters in the entrance gallery and the marbled dado in the powder room were all classically inspired and masterfully executed. Then the huge kitchen was redone, and the baths (Bradshaw's mandate was to make them sumptuous). Construction and painting were completed in four short months, thanks in part to the happy fact that the owner, who has at least three other main residences, has her own staff of painters and contractors. Next, the walls were upholstered, the upholstery blind-tacked on. "It's far more labor-intensive that way, but you get a much cleaner effect," Bradshaw points out. "Technicians from Paris had to be imported for part of the job."

Now the apartment was ready for what Evelyn Waugh once called "the sweets of luxury." And Ron Bradshaw was ready to go to town—to several towns, in fact, and several cities—to fortify it with furniture worthy of rubbing armrests with his client's collection of late-nineteenth- and twentieth-century paintings and sculpture. As a backdrop for the art, the apartment's entrance gallery had to be relatively uncompetitive—thus the architectural detailing there is black *faux-marbre* and the silk ottoman cloth covering the walls a silvery taupe. The exuberant colors in the paintings, which include Miró's 1927 *Forme Blanche sur Fond Bleu* and Picasso's combustible 1941 *Woman Seated in a Chair*, are picked up in the multicolored Persian carpet.

Under the Miró lounges a Louis XVI canapé by Sené that Ron Bradshaw found literally riding high—suspended twelve feet up on a fifth-floor wall of Bernard Steinitz's Paris warehouse. The bronze-doré gueridon in a corner was created by no less majestic a furniture maker than Adam Weisweiler, and for no less impressive a customer than Marie Antoinette. Bradshaw had had the piece sent over on approval for the client to try out in the living room. Seeing immediately that it was wrong there, she nevertheless told him she wanted to keep it overnight. "By the

RIGHT: The living room [illegible] the client's wish for what Bradshaw describes as "a classic room to showcase th[illegible] French furniture." A 1909 Picasso oil, *Woman with a Book*, is displayed above sculptu[illegible] and other African artifacts on the mantel. Drapery fabric, Brunschwig & Fils; black-an[illegible] silver dama[illegible] stripe and wallcovering, Scalamandré.

LEFT: A 1953 work by Miró is set over a living room sofa. "The client requested three distinct sitting areas," says the designer. "We ended up with four." Thomire mounts adorn the Roman rose quartz urn made into a lamp.

OPPOSITE: Elsewhere in the living room, Léger's *Le Petit Déjeuner*, 1920, hangs above Maillol's *La Montagne*, a maquette of a full-size sculpture also owned by the client. The mahogany-and-gilt-bronze table was made for the Petit Trianon. Japanned commode is late-18th-century French.

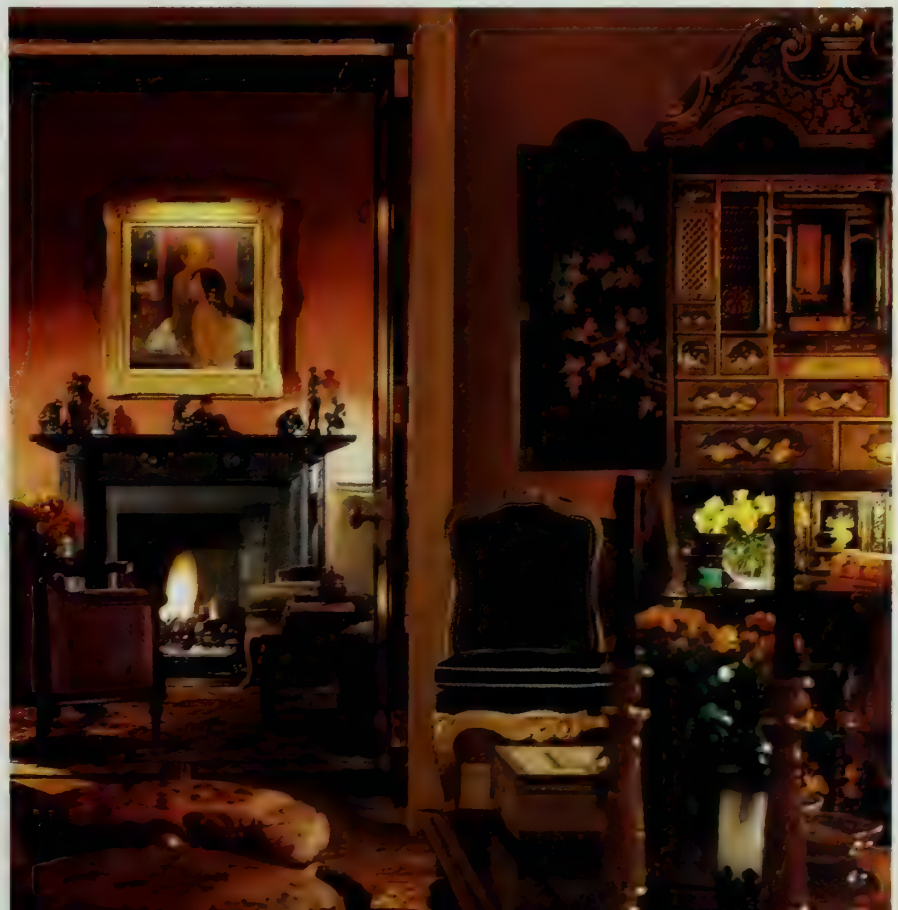
tian Women of 1902, Léger's 1921 *Le Déjeuner* and a profusion of voluptuous Maillols—thirteen, to be exact—play to a visitor's ravished eyes. The center table, purchased in Paris, is late seventeenth century, with Boulle marquetry of tortoiseshell, pewter and brass, and mother-of-pearl inlay. "The inlay work and the design are extremely rare," Bradshaw emphasizes. The walls wear a deep coral handwoven brocatelle of an eighteenth-century Italian design, while a *voyeuse* sits clothed in antique linen velvet. A Louis XVI mahogany bergère by Jacob—impeccable, positively unassailed by time—flanks a Regency rosewood table with a paperwork top. Two late-eighteenth-century English mirrors found by the client glitter with the reflected glory of every object in the room.

The rug is rare, Ukrainian and nineteenth century. The chest of drawers,

next morning," he marvels, "she had found a home for it in the gallery. She loved it so much she was determined to make it work for her."

Off the gallery is a small powder room, whose walls shimmer with the sensuous generosity of green-and-black brocade. The designer dropped the eleven-foot ceiling to make the room more user-friendly. Then, to make it what he calls "lighthearted," he had a plaster dome constructed and a watercolor painted on in the style of a fresco—a jungle scene of his own imagining peopled only by monkeys. "The client loves monkeys," he says.

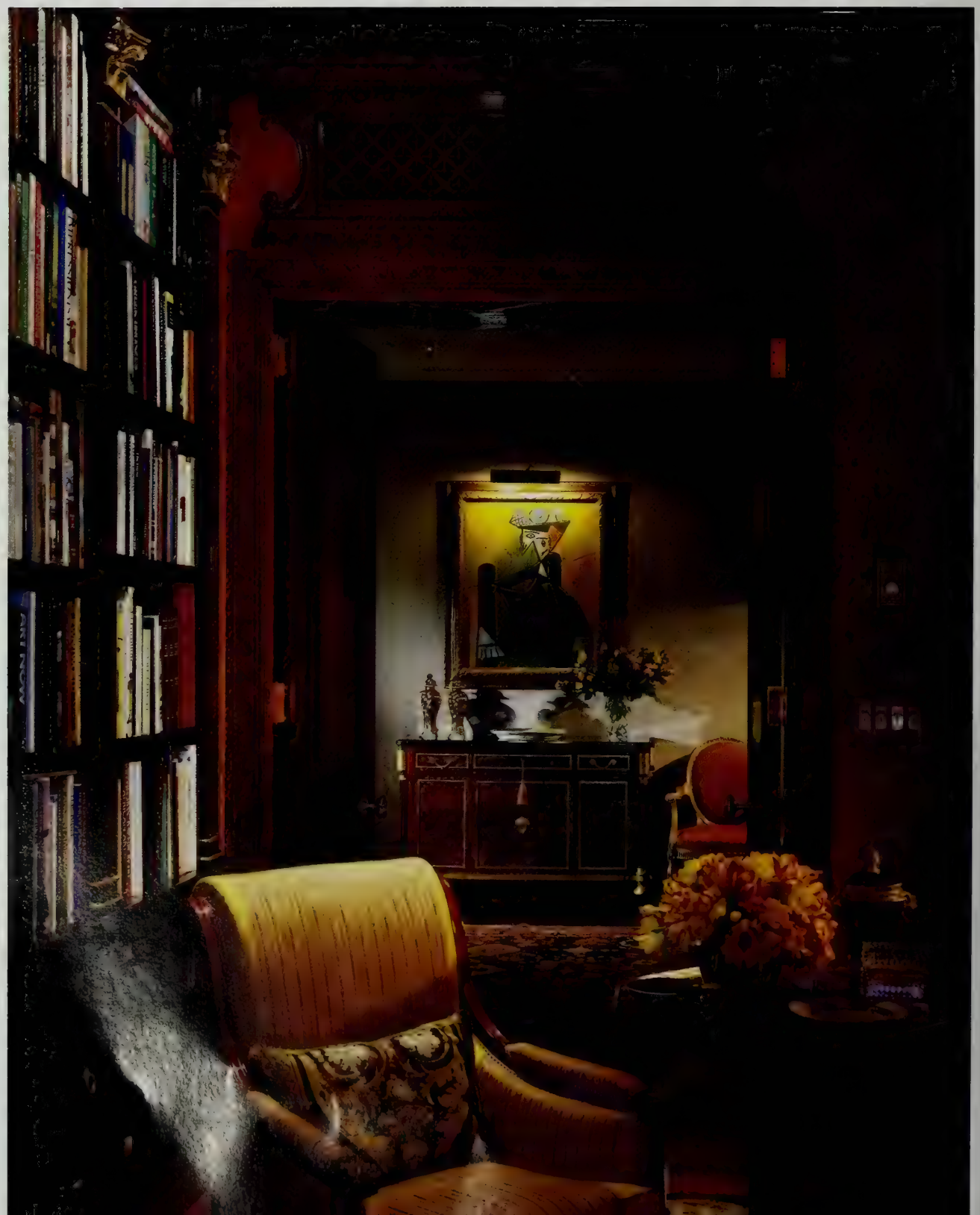
In the library, Gauguin's *Two Tahi-*



RIGHT: Gauguin's *Two Tahitian Women*, 1902, hangs above Maillol bronzes in the library. The 18th-century lacquered secretary, made in the English style for the Chinese market, is from Florian Papp. Manuel Canovas silk velvet covers the early-Louis XV side chair.

BELOW: Framed by the library's door surround is Picasso's 1941 *Woman Seated in a Chair*. The Louis XVI mahogany chest below is by Riesener. The Adam giltwood open-arm chair and the rosewood table with paperwork top are both from Kentshire Galleries. The cobalt Sèvres urn is Louis XVI. Brunschwig & Fils striped moiré; textured velvet by Lee Jofa.

OPPOSITE: Highlighted in the husband's study are lithographs by Toulouse-Lautrec and a collection of Greek, Roman and Egyptian antiquities. A Matisse stencil is visible through doorway. Ormolu embellishes the Russian Neoclassical writing table. Plaid silk on circa 1720 taboret from Clarence House; wallcovering and floral chintz, Scalamandré.



OPPOSITE: Among the prominent furnishings in the dining room is a japanned and parcel-gilt side cabinet in the Brighton style from Hyde Park Antiques. Famille rose garniture dates from the 18th century. The 15th-century-Flemish-style tapestry is from Hakimian.

ABOVE: Also in the dining room, a Chippendale overmantel mirror reflects a gilded- and patinated-bronze Empire chandelier. Table is set with Baccarat crystal and an 18th-century Chinese punch bowl from Hyde Park. Fabric for chairs, table and walls, Clarence House.

ABOVE: A jungle scene designed by Ron Bradshaw and his partner, Joanne De Palma, and painted by Miriam Ellner decorates the powder room ceiling. Lithographs are by Toulouse-Lautrec. Below the 18th-century Swedish mirror is a Louis XV-style bombé cabinet adapted by Bradshaw-De Palma as a washbasin.

RIGHT: In the master bedroom, Georgia O'Keeffe's 1929 *Black Hollyhock with Blue Larkspur* is displayed above a Louis XVI parquetry commode topped by a famille rose garniture. In foreground is Maillol's *Crouching Nude*. Floral print, Scalamandré; Brunschwig & Fils stripe. Manuel Canovas wallcovering.

with black-and-red chinoiserie and a red jasper top, is by the celebrated eighteenth-century furniture maker Migeon. The painted finish on all the architectural woodwork in the library, with the exception of the built-in classical-style mahogany bookcases, is *faux*-tortoiseshell. Bradshaw designed a magnificent bar cabinet in the Louis XVI style and had it lacquered ebony brown. The silk taffeta draperies are ebony brown mixed with yellow, taupe and persimmon. "The owner loves persimmon and coral," Bradshaw offers. The room in its classical confines may be formal, but it is also comfortable and warm.

The client's favorite place in the apartment is the living room, and no wonder—there is glory in the unrestrained park view, glory in the room's own breadth of composition. "In summer she loves to open the windows and listen to the seals being fed in the Central Park Zoo across the street," Bradshaw says, "and in winter she loves to sit with her husband in this huge room full of museum-quality art and furniture and make a simple fire." Since the room was to be used mainly for entertaining, one of the client's requirements was that it be able to accommodate three seating groups. "And we managed to create four," says the de-

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White Nights in New York

A Light Palette for Lyn Revson's Residence Above Fifth Avenue

INTERIOR DESIGN BY MARK HAMPTON, ASID TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

WHEN LYN REVSON, primed and ready for something different, decided to move from her far-flung, twelve-room Manhattan apartment (see *Architectural Digest*, November 1987), the second thing she did was get Mark Hampton on the phone. The only reason he came in second was that first Lyn Revson had to find a new place to live. It does help.

And that she did—a fine Fifth Avenue flat with properly proportioned rooms, light pouring madly into every window and a view looking over rooftops and gardens that, if you close one eye, might be Paris. She realized the place was in dire need of painting, polishing, pampering and prettifying, but she could live with that. The bones were good.

Lyn Revson knew from the outset she wanted an all-white apartment. She was fed up with the color-on-color, prints, patterns and florals she saw everywhere. She was looking for something beautiful and serene and soothing, an antidote to the hectic city. "I want it to envelop me," she told Hampton, "not jump out at me." He got the picture.

The all-white idea suited the designer, who had worked with his friend so successfully on another New York apartment. He has always been an admirer of the legendary Syrie Maugham and influenced by her style. So for him, Revson's apartment is an aesthetic evolution of that monochromatic mystique, white tone on white tone, white texture on white texture, luxurious but not pretentious, opulent but not ostentatious, subtle but strong.

Hampton used every shade of white in the exquisite, highly personal space. The living room was designed to provide a background for Lyn Revson's Louis XVI and Italian chairs, primarily gilded or painted white. Italian Neoclassical pier glasses, six feet tall and made in the early nineteenth century, reflect the pristine whiteness everywhere. The lush floor-to-ceiling ecru draperies at the recessed windows are made of a silk-and-cotton fabric printed in a moiré pattern. (The recesses are mirrored for drama, and when the sun is too dazzling, smart tortoiseshell bamboo blinds are lowered.)

Nineteenth-century crystal lamps glitter on two side tables that, along with the oxblood Japanese lacquered low table, are the only spots of color in the room—unless you count the pair of Empire tole urns on the mantel, which are painted the deep color of porphyry. The sofa is covered in heavy

"New York is a neon city—its colors are bright and unrelenting," says Lyn Revson (above). Her Fifth Avenue apartment, designed by Mark Hampton, is "open, quiet and luxurious—a calm haven to return to after a day in the tumultuous city."

"The apartment is light both in color value and in mood—that's the way Lyn likes to live," says Hampton. OPPOSITE: In the entrance hall, the classically patterned *faux-marbre* floor was inspired by a house in Rome the designer saw many years ago. A circa 1775 painted *fauteuil en cabriolet* attributed to Jean-Baptiste-Claude Sené rests by the armoire. Bookshelves hold a pre-Columbian figure and part of Revson's Inuit sculpture collection. The patinated and gilt-bronze chandelier is Empire style.

ABOVE: Directoire candlesticks stand on a living room table with a Yousuf Karsh photograph of Revson in a Norell gown.

"I felt the whole space should have that look of the thirties—that classic moment in decorating—with romantic antiques and creamy blond tones," says the designer. Drawings in the living room include works by Fragonard, Boucher, the Bibiena and, above the mantel, Rocío Maldonado. The 19th-century fire screen and Louis XV fireplace set are from Danny Alessandro. An antique Baccarat lamp stands in a corner. The printed moiré jacquard is from Scalamandré; sofa fabric from Clarence House; floorcovering from Stark.

"In this apartment, every room is my favorite," says Lyn Revson. "It's magical, and it truly expresses the serenity I feel." ABOVE: Andy Warhol portraits of Revson are reflected in the multipaneled mirror screen Hampton designed for the sitting room. "It has lots of books and no telephone," the designer says. Scalamandré fabric covers the sofa; the Wicker Works chairs are upholstered with linen from Manuel Canovas. The glass-topped sculpted-wood table is from Mimi London; Hermès checkered box; Karl Springer end tables.

RIGHT: The dressing room is highlighted by trompe-l'oeil paintings. Regency painted stool; dressing table mirror is 18th-century English. A vintage Pierre Balmain gown is on one of the Italian 18th-century-style chairs. Clarence House upholstery.

"Using every shade of white is what gives the apartment its glamorous, soft style," says Hampton. OPPOSITE: An 18th-century English japanned secretary and a Swedish Neoclassical jardiniere add contrast in the bedroom. Thai silk for dust ruffle and exterior of canopy from Brunschwig & Fils. Stark carpet.

white trapunto, and all the console tables—Louis XVI and English of the Robert Adam period—are painted white and gold. The decorative little round stools reposing under them are Louis XIV, gilded and covered in an antique brocade. When an intimate dinner for friends is served, it is on a marble-top Louis XVI table by the window.

Everywhere, framed in antique gold, there are drawings spanning three centuries by Boucher, Fragonard, the Bibiena and Henry Moore, collected by

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Park Avenue Country

Modifying English Traditions in a Prewar Apartment

INTERIOR DESIGN BY BUNNY WILLIAMS TEXT BY SUZANNE STEPHENS

PHOTOGRAPHY BY BILLY CUNNINGHAM

NEW YORKERS HAVE always needed quiet, serene, well-ordered places to call home. In the nineteenth century, when the small port city was transformed into a thriving commercial and industrial metropolis, Manhattan's inhabitants found they had to live with malodorous factories and slaughterhouses, often located just a little too near the town houses and brownstones going up in newly expanding residential neighborhoods. And horse-driven carriages and vans clogged and littered the streets. It's not hard to imagine why the interiors of the nineteenth-century house were so often transformed into cocoons of velvet and brocade upholstery and walnut and mahogany paneling and furniture, all lit by the dim glow of crystal chandeliers.

Now that office buildings have

ABOVE: "It's a decidedly American approach to tradition," says Bunny Williams of the Park Avenue duplex she designed for collectors of architectural drawings and early-20th-century paintings. Watercolors by Teddy Millington-Drake hang above the staircase in the entrance hall. Striped wallcovering from Clarence House. LEFT: A 1986 work by Warren Brandt hangs beside the living room fireplace; over the mantel is a Regency gilt clock. Needlepoint pillows on the sofa complement the early-18th-century English open-arm chair, from Stair & Company. Stark carpet.

LEFT: Fairfield Porter's *The Plane Tree*, circa 1952, is above an 18th-century English demilune table in the living room. A 19th-century checkerboard pedestal table stands at left.

"They didn't want the apartment to be ostentatious, but subtler, as though they'd lived there a long time," says Williams. RIGHT: In the living room, needlework pillows adorn one of the sofas. Drapery fabric from Stroheim & Romann; chintz from Bailey & Griffin.

supplanted factories and slaughterhouses, and subways, buses and cars have replaced horses, one wouldn't think the secluded retreat would be so imperative. But New York's messy vitality and its jarring rhythms and tensions remain. Pollution, litter and other urban problems didn't go away, they only changed form. In response, city residences still provide strong antidotes to the teeming life at the doorstep. But instead of the dark and somber nineteenth-century interior, the late-twentieth-century concept is lighter, sunnier and more comfortable.

As demonstrated in a Park Avenue duplex designed by Bunny Williams for a couple with grown children, the trappings may be quite traditionally classical. The approach Williams has taken belongs to a genre of interior design that uses the English country house as its departure point. It is easily recognized by large plump sofas and chairs upholstered in bold floral chintzes, an emphasis on vibrant colors and a strong dependence on eighteenth-century English antiques with the occasional inclusion of Louis XVI bergères. The casual blend of differently scaled pieces, and of varying patterns and textures of fabrics, ranges from the burnished formality of gilt George III mirrors to the picturesque nubbiness of needlepoint pillows. "I want an interior to seem as if it evolved over a period of time," says Williams.

The style, based on a look that developed naturally over the last two centuries, began to take shape several decades ago with the efforts of certain designers in England and America. "But the American version is tidier and more designed than the real thing," Williams points out. "Furthermore, our light is different, so we use fresher colors." Williams, who spent twenty-two years at Parish-Hadley, the New York firm noted for its adaptation of the English country-house look, started her own company two years ago. Already her work is being recognized for its softer personal stamp. "I like to decorate in a loose enough way that clients feel they can still add to the interior as time goes on," she says.

While social historians attribute the American fascination with the English country house to the tendency for a newer society to look toward the older European one for its rules of taste and propriety, or to the nostalgia for a pastoral preindustrial era, one can see more practical reasons why the English model appeals to the contemporary city dweller. It exudes a hominess that, when done well, is not cloying or folksy. And within this sophisticated and understated setting, fine furnishings and artworks stand out without looking as if they were in a museum.

In the case of the apartment Williams designed, the owners are serious collectors of English furniture and have an art collection that includes Impressionist, early-twentieth-century and contemporary works, and rare architectural drawings. "The husband is passionately involved with de-

It belongs to a genre of design that uses the English country house as its departure point.

"My favorite thing about the apartment is its accessibility—it can be both very casual and very glamorous," says the designer. *Saules dans le Brouillard*, 1905, by Gustave Loiseau hangs above the piano in the living room.

sign—I've never met a client with a better instinct," Williams notes. "He doesn't change his mind. And he remembers things. That's difficult to do over a year and a half."

On the other hand, the family is quite close and likes to live informally. Williams knows that apartments and houses, like the people who live in them, need to breathe. "It's important not to have too many matching fabrics," she explains, as an example. "And you need a mix of textures and finishes."

Combining different textures or patterns alone, of course, is not sufficient to carry off the look. Larger principles seem to govern the settings Williams creates. The most obvious is a sense of cohesion. Given that all the spaces and furnishings look related by virtue of the design theme, the colors and the selection of English furniture made between 1720 and 1810, it shouldn't be hard to achieve a surface unity. But more important are the architectural adjustments that underlie the design and subtly tie the rooms together.

The less obvious unity was created by small changes that Williams and architect John Tackett made before she began to work on the rest of the apartment. Set in a prewar building, the duplex already had a gracious layout, with ceilings ten and a half feet high. But it still needed certain refinements. For example, Williams saw that the arched doorways in the entrance hall were of different heights and sizes. She squared them off and emphasized the entrances to the main rooms by making the openings the same height and width. The strategy makes the spaces grander. "I like the feeling of tall doors," she explains. "There is an elegance about going through something that is high."

The living room would normally be one long rectilinear space, except that a corner has been notched out for a terrace. Williams accentuated the two sitting areas created by the indentation with a variation on a post-and-lintel structure clad with classically detailed paneling.

Establishing a separate identity for each of the rooms, however, was as important to the designer as providing an underlying cohesion. For example, a library is expected to be intimate. Williams and the residents, however, didn't want it to be gloomy. So she tore out the existing paneling, "a crude, pecky gray cypress that was out of place there," and hired craftsmen in England to fabricate new pine paneling. In a west-facing room that opens onto a narrow terrace, the pine's deep honey hue gives the room a light, warm tone.

Whereas the walls of the library are sheathed in wood, the living room walls are surfaced in linen that has been painted off-white, then glazed a medium pink and sanded so the paint shows through. "It gives the walls a worn quality," says Williams. The striped draperies in the living room are deliberately low-key, and the valances are slightly "pinched." Draperies should look soft, Williams maintains, "so you know they are made of fabric, not cardboard."

In the dining room, the designer disobeyed her own admonition about not having all the patterns match. There, the walls and draperies are cut from the same cloth, a blue-and-

"Their collection of blue-and-white porcelain inspired my idea for the dining room," says Williams. LEFT: Henri-Charles Manguin's *Glaïeuls, Vase de Fleurs*, 1924, is above the dining room's original marble fireplace. Wallcovering and drapery fabric from André Bon; Waterford crystal chandelier; Baccarat stemware.

carpet. A country kitchen it is not.

Despite the attention paid to Williams's aesthetic standards, the furnishings are extremely comfortable. "An apartment must be livable," she says. "You have to be able to sit down and find a small table nearby to put something on. There have to be lights to read by. And the furniture should be arranged so it's possible to have casual conversations without having to move furniture around."

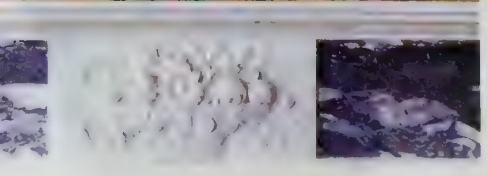
Comfort, in both its psychological and functional connotations, has become the special province of the interior design profession. That may seem ironic, for some designers, in attempting to create an interior that exudes comfort, arrive at the claustrophobic. Too many plump pillows and deep seats, and too many tables and lamps to bump into, can drive

Williams knows that houses and apartments, like people, need to breathe.

white toile. The result is dramatic without being coy, and informal without resembling a kitchen in Provence. "I got the idea because of the blue-and-white china the owners have in their collection," Williams explains. But she has tempered the pattern with an assortment of antiques, including a Sheraton mahogany dining table and eight Hepplewhite chairs with leather seats, an Adam side table and eight sturdy-looking English chairs from the early eighteenth century, all accented by a large crystal chandelier and an antique Oriental

"An entire pine-paneled room was fabricated by Crowther of Syon Lodge," she says. RIGHT: Two paintings by Hayley Lever are displayed in the library. An architectural drawing hangs above the sofa. Paired vases on the mantel and the paper knife on desk are from Kentshire Galleries. Desk lamp from Marvin Alexander. Brunschwig & Fils sofa velvet; Boussac of France chintz on pillows. Carpet from Stark.

"It feels more like a house than an apartment," says the husband. ABOVE: A sitting area in the master bedroom is furnished with a mixture of European antiques, including a painted Sheraton armchair and a painted Italian cabriole-leg table beside the upholstered chair and ottoman. BELOW: A pair of 19th-century lusterware plates are set on the carved marble mantelpiece.



RIGHT: Williams designed the four-poster in the master bedroom after an early-19th-century English bed. Wallcovering from Boussac of France; Brunschwig & Fils canopy lining; Patterson, Flynn, Martin & Manges carpet.

the resident to distraction. For this reason, as well, the interior should not look too "done." As Bunny Williams puts it, "It is more elegant not to be overstated."

Because styles evolve and tastes change, it's conceivable that the Anglo-American country-house style could evolve into something else. But Williams's basic sensibility, grounded in principles that are timeless, no doubt will survive. And while the needs or preferences of her future clients may change in due course, it is likely that if they live in New York, they will still desire the same thing: a soothing, well-ordered, pleasant place to come home to. With Bunny Williams they also get something remarkably polished. □

NEW YORK IS, to borrow from E. B. White, the capital of extremes—"the gaudiest, most beautiful, most crowded, most private, most satisfying, most heartbreaking city in all history."

Interior designer Melvin Dwork, a transplanted Kansas Citian, has cleverly succeeded in carving out a comfortable, stylish niche for himself in SoHo that plays off and smoothes over Manhattan's myriad contradictions. Columbian artworks and abstract and figurative drawings (two by Françoise Gilot)—reveals how canny the designer has been in troubleshooting New York's drawbacks.

What first sold Dwork on moving to a former precinct house—besides its unusual history and vestigial air of security—was the towering two-story multipaned window that showers the living room with light. But

OPPOSITE: "By just moving a wall, changing a door or putting in freestanding cabinets, the most ordinary space can come to life," says the designer, who installed a travertine marble chimney breast with an elevated hearth in the living room. Joseph Glasco's *Odalisque*, which was commissioned by Dwork, dominates the room, where pre-Columbian, native American and African objects are interspersed. Fabric on stool near fireplace, Manuel Canovas. Lightolier recessed lighting.

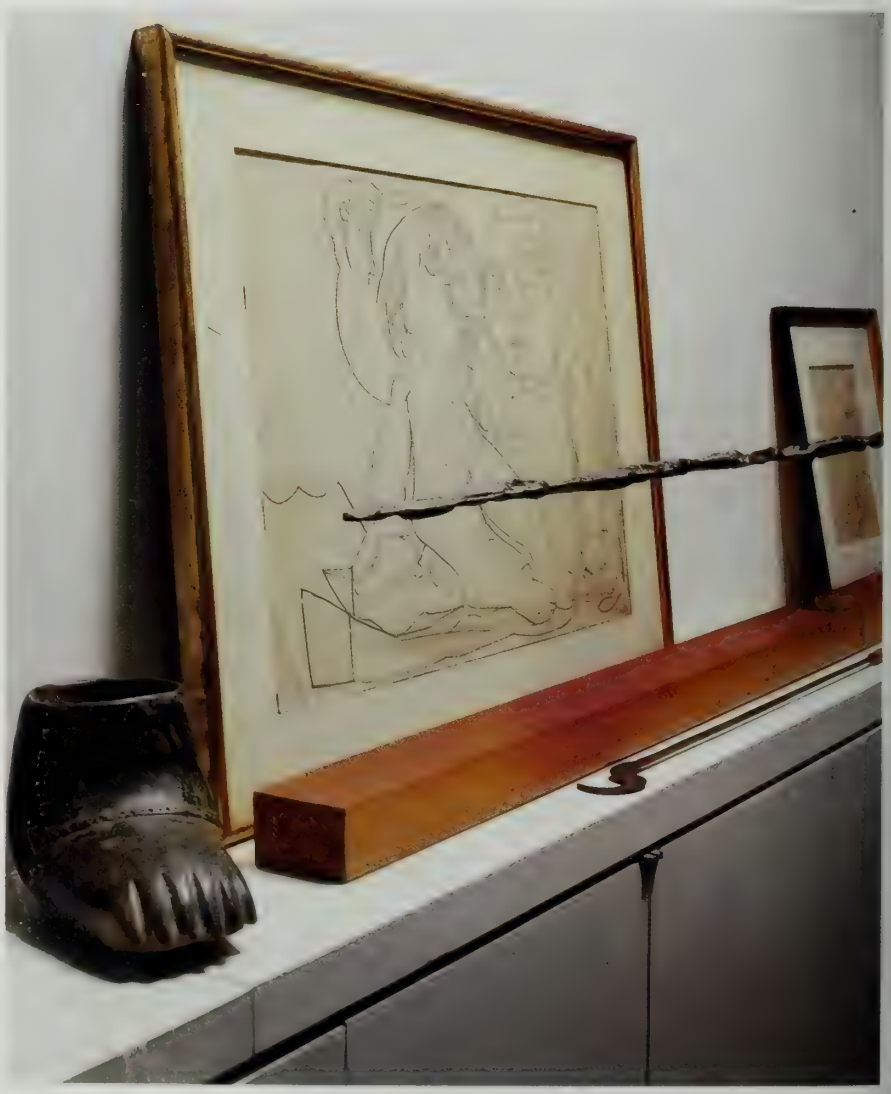
Elements of Style in SoHo

A Designer's Duplex in a Renovated Police Headquarters

INTERIOR DESIGN BY MELVIN DWORK, ASID TEXT BY BROOKS PETERS
PHOTOGRAPHY BY PETER VITALE

Rebuilding the inner space of a duplex in a turn-of-the-century precinct house by a picturesque neighborhood park, Dwork has designed a coolly elegant, totally unconventional residence that mixes contemporary and traditional themes in a sophisticated yet understated fashion. "Every day in Manhattan is a challenge," Dwork admits. "It's filthy dirty, and I hate the bigness of it all. But I'm so used to it now that it doesn't bother me. You just have to put up with it in exchange for what you get. New York has given me a lot—by supporting me in my work, introducing me to the most extraordinary people, and allowing me to create a life I could never have had if I stayed out West."

Dwork is the first to point out that having a weekend retreat on Fire Island (see *Architectural Digest*, August 1987) and a country house farther east on Shelter Island helps enormously in making metropolitan life more manageable. But one look at his Manhattan abode—filled with pre-



"I love the change I go through each day," says Melvin Dwork of traveling from his midtown Manhattan office to his SoHo duplex in a turn-of-the-century precinct house. RIGHT: On a living room ledge are drawings by Françoise Gilot and Aristide Maillol, Bruno Romeda's *Line*, and a Colombian clay vessel

while the building's initial renovators had done an adequate job of transforming the cramped office rooms of a police station into spacious split-level living quarters, serious adjustments were in order. "I didn't like the way the rooms were laid out," Dwork says. "So I rebuilt them." Besides closing off the kitchen, he enlarged the upstairs balcony. Then he removed a wooden staircase that was pressed up against one wall and installed an iron one that rises dramatically from the floor to the balcony. Next he elevated the hearth and built a new chimney breast with a rare shade of light travertine marble. But true to his nonconformist style, Dwork refused to decorate the fireplace with any wall hangings. He left it bare. He also designed new cabinetry and bookcases.

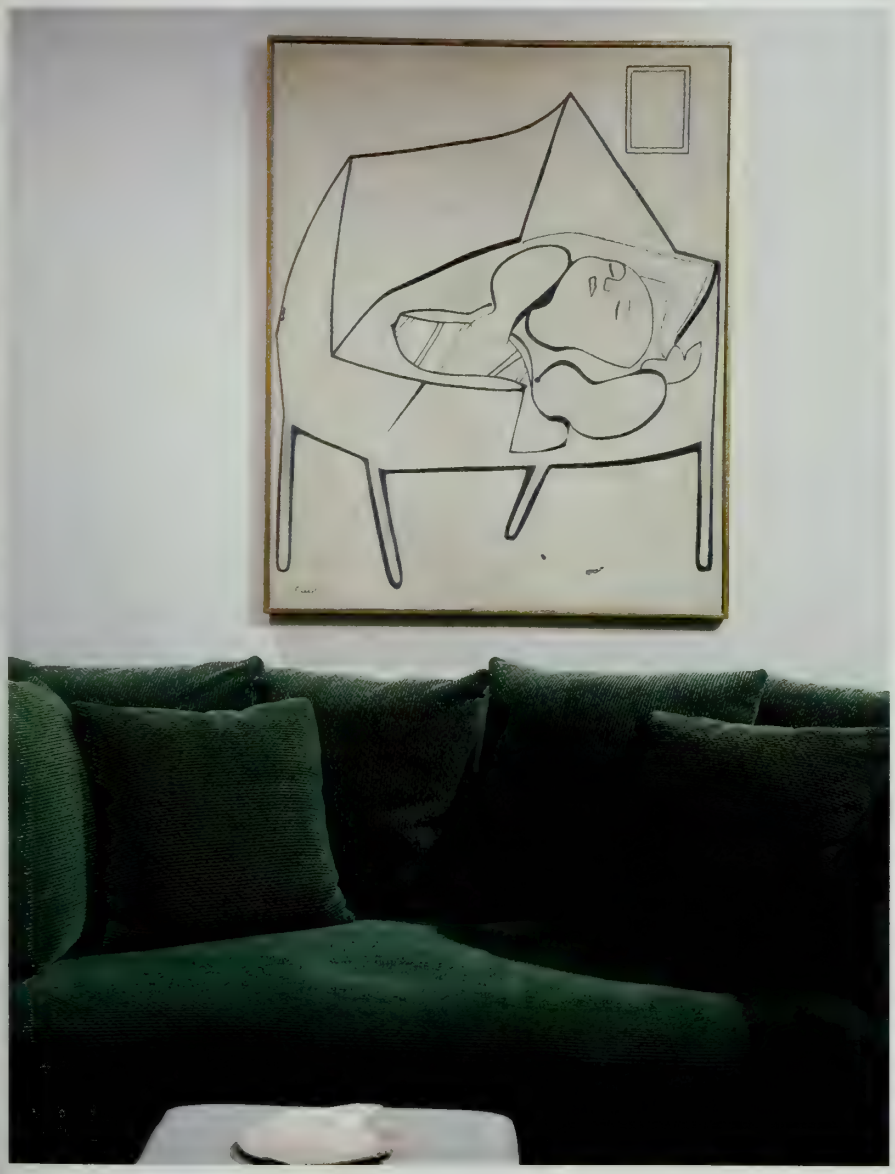
Upstairs, where the master bedroom needed to be expanded, Dwork was equally ambitious. "There was a tiny closet near where I wanted to place my bed," he says. "It was totally unusable, so I ripped it all out and made it a proper room." And he transformed the hall leading to the second-floor entrance into a walk-in closet and dressing room.

For over a year and a half Dwork was consumed by the renovation. "I was living in the mess," he explains. "It was chaos." But the delays had more to do with his busy international work schedule and, ironically, the fact that he is a designer. "Designers have a difficult time doing things for themselves," he notes. "After dealing with clients all day, the last thing I want to do is decide what fabric to use. I can do it for other people very easily. But to make a decision for myself sometimes is nearly impossible."

Case in point: the simple, straightforward yet generously proportioned sofa in the living room. "That sofa has gone through so many different phases," Dwork recalls. "It started out as a one-arm sofa because I enjoy stretching out and watching television. But it looked awful. I couldn't figure out what was wrong. So I

OPPOSITE: Under the stairs in the living room are a carving from New Guinea and a Chinese bamboo chair. Two high-back armchairs—one Flemish, at left, and the other French—are 17th century. BELOW: Gilot's oil *Paloma in Crib* hangs over the sofa. "Both Gilot works were gifts," says Dwork, who received a book of her artwork from the artist after meeting her last year.

ABOVE: A living room vignette includes the Flemish armchair covered in tooled leather, a carved and ebonized Spanish table used as a bar and Howard Newman's drawing *Pin-up Girl*.



asked a friend what he thought, and he suggested that I add the other arm to make it more cozy. It worked. Then I decided I didn't like the fabric. It matched two chairs I had, but they weren't the right scale for the room, so I got rid of them." Dwork, who confesses to being a chair fanatic (he once commissioned a family portrait of his collection), replaced them with a large green lounge chair. On another occasion he bought two high-back seventeenth-century European antiques—one French, the other Flemish.

Ultimately, Dwork re-covered the sofa with a thick cotton chenille and arranged a roomy lounge chair in the same fabric on the opposite side of the low table (a trucker's pallet that a friend found on the street). "The right fabric very often can soften a modern look," he says. "I rarely use traditional fabric on furniture. Sometimes a chair can get lost within the pattern. Something more textural brings out the line, the shape of the piece, and gives it more of a presence."

Just as crucial to Dwork's aesthetic strategy is the sofa's singular color—a hearty dark green. "I call it sick green," he says, laughing. "It happens to be my favorite color." And variations of it are present throughout—from the lush parquet floors to the midnight-green upstairs walls. Echoes of the rich hue can also be found in a seventeenth-century Italian primitive still life by the bedroom door.

The result of Dwork's imaginative changes and versatile design ideas is a carefree, friendly atmosphere exuding serenity and warmth—and a total lack of pretension. "Nothing I do is done to create an effect," he says. "It's done for my comfort and the comfort of my friends. A home evolves over time. I've built mine around the things I love." □

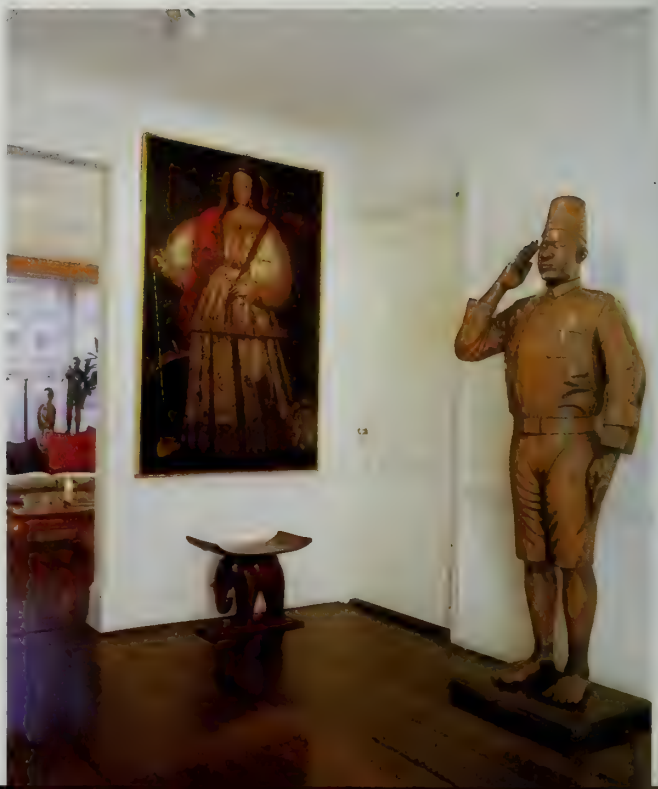
To maximize the master bedroom's limited space, Dwork built in a desk, clothing storage and additional bookcases. Two late-18th-century portraits hang over the bed. On the desk are works by Rouben Ter-Arutunian and Frank Faulkner. Says the designer, "I prefer drawings to paintings for their spontaneity." Slipper chair fabric from Lee Jofa. Stark carpet.

ARCHITECTURAL DIGEST VISITS:

Bobby Short

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY BILLY CUNNINGHAM

He has entertained at the Café Carlyle for more than 20 years, but in his New York apartment, Bobby Short (above) prefers to be alone. RIGHT: "It was the fashion for colonial ladies and gentlemen to carve their servants," the musician says of the life-size 19th-century Moroccan palace guard in the entrance hall. An early-18th-century Peruvian portrait of Saint Catherine watches over a carved elephant chair from Ghana.



Short has combined colonial and folk art, which he says appeal to him "for their unpretentious charm," with tribal art that he has collected over the past 20 years. In the living room, a Dogon door from Mali and an Ethiopian shield hang near a giltwood angel that has been turned into a lamp.

THE SONGS OF BOBBY SHORT are the heirlooms of that lost age when social security still meant belonging to the Four Hundred, and certain hostesses would turn to Lady Mendl for a little advice in "pulling a room together" before a visit by the newly footloose Windsors. It was the age, in repartee as in couture, of the bias cut, and Short distills the best of it—the easy authority of its style, the savoir faire of its romances, its urbanity. Not far into his first set, you want to smoke again, if only because you regret your grandfather's silver cigarette case. You hope a velvety rain will be falling when you leave the Café Carlyle.

At Madison and Seventy-sixth, Short is nearly as grand an institution as the Carlyle itself. He began performing there in 1968. Revolutions spend their fury, but love songs endure, and more than twenty years after his debut, Short is still singing them to a crowd whose birthright is to know how one reorders

champagne discreetly between numbers. He himself has never looked more dashing in a tuxedo. The kid in his old photographs was undoubtedly a great natural musician, but the shine of youth didn't suit him as well as does the luster of experience.

"I was a provincial," Short notes dryly. "I came to New York from Illinois with no money and no college education. My heroes were the old supper-club stars—Hildegarde, Dwight Fiske, Gertrude Niesen. They had lucrative careers and a civilized existence, and that attracted me. I cut my first LP, *Songs of Bobby Short*, in the mid-fifties, and my 1970 recording, *Bobby Short Loves Cole Porter*, brought me a whole new audience out of nowhere. But before I made my name, I struggled through a long time of being very young, of learning the rudiments of a very sophisticated profession, of trying to impress people who have been everywhere and done everything."

There is no sign of a struggle one recent evening at the Carlyle. Short has achieved a consummate ease at

the piano and in his rapport with the audience. But there's no slack to his work either. The pacing is brisk, the banter smart. It's not surprising, then, that when he moved out of his former Manhattan apartment (see *Architectural Digest*, May 1979) to a new one three years ago, the musician deliberately sought a refuge from the tensions of his creative life.

"I left a congested neighborhood," he explains. "And I gave up nine big rooms with sixteen-foot ceilings. I wanted my office at home and a living space that was functional, pared down and pure. I'll never, ever again have a spare bedroom in New York! I summer in the south of France—that's where I relax, and my house is filled with guests all season long. But this place is primarily for me. It's about solitude. I live informally here. I make lunch for friends when I feel the urge to entertain, and give, at most, two big parties a year."

The sleek racing bikes in the vestibule suggest the tone for Short's décor, whose guiding principle is "no pretension." The musician tore down the wall

OPPOSITE: In another area of the living room, Le Corbusier chairs are balanced by two lithographs by Pierre Soulages. A Bamana headpiece rests on an end table near carved and bronze heads from Nigeria.

ABOVE: Short with his Dalmation, Chili. BELOW: Mies van der Rohe chairs circle the dining table, which holds 19th-century English barley-twist candlesticks. By the screen is a dance mask from Burkina Faso.

between the living and dining rooms to give himself the "clean sweep of space." He expanded the room's seating capacity without diminishing its openness by adding banquettes under the windows and by selecting a glass dining table and Mies van der Rohe chairs. Bare floors, *faux*-skins, rice-paper lanterns, straw blinds, an antique Philippine bed and his collection of tribal art all contribute to "the tropical feeling of the apartment," Short says. "I'm addicted to the easiness of white linen and the patina of old ivory and bone. The colonial style and the simplicity of its artifacts seem to suit me."

Simplicity is almost always the product of evolutionary rigor, and in Short's apartment it reflects a fairly drastic triage of beloved objects and collections amassed over twenty years. Getting rid of things, he admits, was a wholesome necessity for someone who is, at heart, a sentimentalist. "It's difficult for me to resist what I find attractive, and hard for me to part with it once it's mine. But I hate clutter with an equal

passion." Because of the restricted hanging space, "I had to select only what I really loved for my walls." The art includes two large modern canvases by Ronaldo de Juan, two Rouault lithographs and a portrait of Short by Richard Merkin.

This autumn, Short wraps up one of his busiest seasons in many years, so he will both need and enjoy his refuge more than ever. He will be appearing in *Superstar*, a documentary on Andy Warhol; has hosted a PBS special on Cole Porter; is recording a new album; and is chairman of the Duke Ellington Memorial Fund, which he founded. He is also, in his "leisure," writing two books, and he has just completed a three-city concert tour. Adapting his clubby style of performance to the scale of Symphony Hall hasn't daunted him any more than the decorating of his apartment. "I've studied what a single person can achieve onstage, and if you do it properly, you can create the same intimacy in a large space as in a small one. I suppose I am," he smiles, "a connoisseur of one-man shows." □

OPPOSITE: Short's "tramp" art pieces include an early-20th-century American hand-carved cross and commode, on which rest a matching box and a bust of Toussaint-Louverture. BELOW: A black-and-white freedom quilt, purchased in the 1960s by the musician, covers his bed.

ABOVE LEFT: A portrait of singer Jimmie Daniels, painted in the 1930s by Oliver Messel and given to Short by the late singer, gazes on wooden santos from the Philippines and Brazil. A Moroccan necklace and a storage box from the Kuba people of Zaire complete the grouping.

AFTER THE TURN of the last century, most youthful people yearned for a new and liberated modern era in which, as Cole Porter was to put it, "anything goes." For artists on both sides of the Atlantic, this might mean a buoyant and overdue farewell to those nineteenth-century painting habits that required a reasonable facsimile of things seen, and a willingness to rush head-on into new visual territory that dared to suggest that the artist had a perfect right to paint a horse blue, to make a round pitcher flat as a pancake, or to tilt a tabletop at so steep an angle that, were the laws of gravity still operating, everything would fall off. At every chance, it was demonstrated that art was first of all art, and not just a dumb mirror image of grazing cows, well-to-do families and Parisian boulevards. Artists were free to invent any colors, shapes and spaces they pleased.

Pushed to its logical conclusion, such freedom would stake out a direct path to the brave new world of abstract art, but there were many less radical way stations on this intrepid route, compromises that might still keep one foot in the past while the other stepped into an unknown future. The subject, that is, might re-

Art: Modernist Still Lifes

American Experiments with Radical European Ideas

TEXT BY ROBERT ROSENBLUM

Prickly Pears and Pomegranates, Konrad C[illegible] 1929. Oil on board; 19¾" x 23¾". In the [illegible] after World War I, as Cramer con[illegible] explore modernism, his purely abstra[illegible] inspired by Wassily Kandinsky and [illegible] Marc—became more representational, ref[illegible] the influences of the Cubists and Céza[illegible] Salander-O'Reilly Galleries Inc., New Y[illegible]

BELOW: *Still Life with Blue Bowl*, Marsden Hartley, circa 1922. Oil on canvas, 21¼" x 25½". Feeling a stronger affinity for German Expressionism than for Cubism, Hartley moved to Berlin in 1913, where he developed a singular and complex aesthetic. Flat patterns, boldly colored with thickly applied paint and broad strokes, characterized his work. Richard York Gallery, New York.

OPPOSITE: *Lilies in Blue Vase*, Preston Dickinson, circa 1928. Oil on canvas; 30¾" x 20¼". Relying on the "tabletop vocabulary" advanced by Picasso, Braque and Gris, Dickinson investigates the sharp-edged forms of fans, pencils, letters and mats in a composition that also reflects his interest in chiaroscuro. Jordan-Volpe Gallery, Inc., New York.

pure core that only the artist could have distilled from the messy world all around us.

In a vaguely mystical language, filled with phrases like *significant form* and *plastic values*, propagandists of this new viewpoint would claim that what counted in art were visual essences: The greatness of a Raphael Madonna resided not in its Christian message but in its underlying ordering of volumes that might be seen on equal terms with the structural genius residing below the surfaces of porcelain, linen, glass and fruit on a tabletop by Cézanne. It was, in fact,

main moderately legible, but would also have to be of a kind that could be molded with minimal resistance to the artist's new will.

As for that subject, the still life seemed the most appropriate to believers in the modernist faith. Presumably, it narrated no story and therefore could not appeal to those who preferred to read a picture rather than look at it; and at least superficially, its exclusion of human beings meant that the aesthetic laboratory would be unpolluted by old-fashioned emotions, easily conjured up by people cast in the role of smiling children or burdened old peasants. Looked at correctly, an arrangement of bowls, bottles, fruits and flowers on a simple tabletop might be transformed into a new kind of aesthetic solar system in which the properly trained eye could discern a structure stripped of narrative or sentiment, a

ABOVE: *Still Life with Plate of Fruit*, Patrick Henry Bruce, circa 1912. Oil on canvas; 14½" x 17⅝". The Virginian artistocrat Bruce, who gradually absorbed and translated the progressive ideas of modernism into a personal style, was indebted to his friend Matisse and the Delaunays for his approach to color and to Cézanne for his structural sense. Washburn Gallery, Inc., New York.

the still lifes of that enigmatic master that became for new generations of modernists the touchstone of artistic achievement, private systems of complex order offering in unadulterated form the visual harmonies of great art. For them, a bottle had more to do with cylindricality than with wine; an apple, more to do with sphericity than with the temptation of Eve.

For many Americans learning the lessons of modern art both at home and abroad, the still life was the perfect setup inside the artist's ivory tower. It seemed to involve neither flesh nor feeling, neither story nor symbol, and might be easily manipulated, in the tradition of flower arrangement, by an artist attempting to master a personal world of self-sufficient aesthetic harmony. Upon these apparently neutral objects exciting new experiments might be performed. For those who went to Paris, the timing couldn't have been better. In 1906, Cézanne's death cast an extralong shadow of authority upon a young generation of painters who, like Patrick Henry Bruce, were trying to learn how a complete visual universe, both animated and serene, could be created from the magnetic attraction and repulsion of fruit arranged in a dish on a tablecloth.

Not far behind in this pantheon was Matisse, who exploded on the Paris art scene in 1905, and whose shocking willingness to turn colors up to kindergarten flatness and intensity gave a tonic jolt to countless younger Americans. And even more audacious was the later lesson of the Cubists, who just before the First World War would split, fracture and

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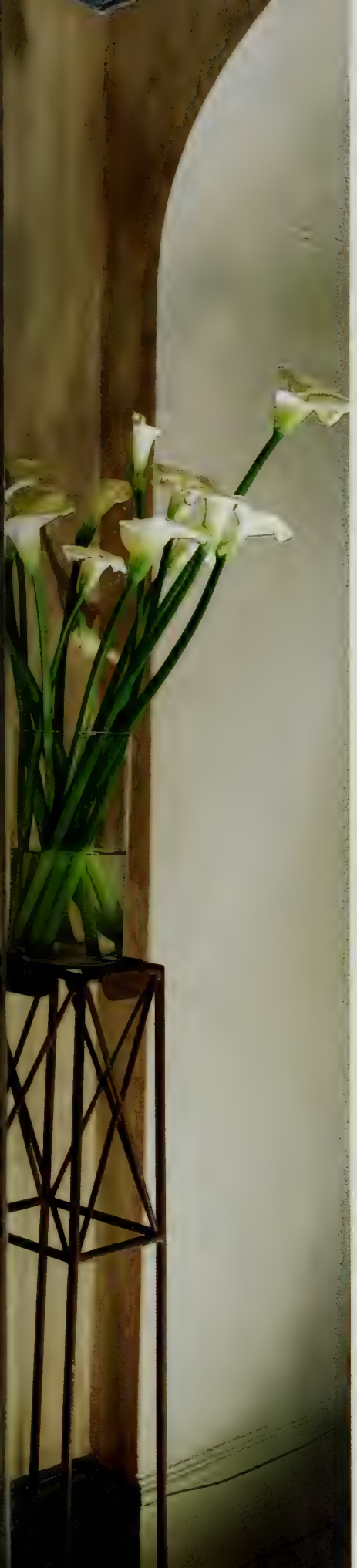
OPPOSITE: *Still Life with Flowers*, William Schumacher, circa 1912. Oil on canvas; 22" x 18". Boston-born and European-trained, the little-known Schumacher lived abroad for 16 years and frequently exhibited at the Paris Salon. Within a decade after painting this work—executed around the time he returned to the States—Schumacher would shift to Cubism. Schutz & Company, New York. BELOW: *Violets and Petunias*, Blanche Lazzell, circa 1920. Oil on incised panel; 11¼" x 14". Introduced to modernism in 1912 while studying at the Académie Moderne, Lazzell, a pioneer of abstraction in America, often showed a Cubist influence in her art. D. Wigmore Fine Art, Inc.

Taste of Mexico

Haute Couture in an East Side Duplex



INTERIOR DESIGN BY MARY MCFADDEN AND KOHLE YOHANNAN

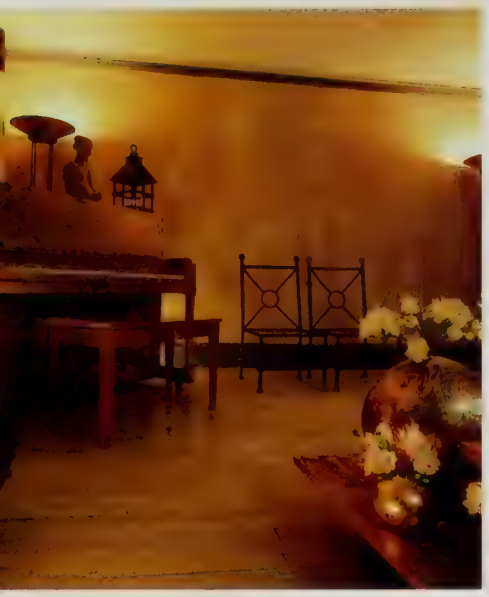
TEXT BY CAROLINE RENNOLDS MILBANK PHOTOGRAPHY BY BILLY CUNNINGHAM

ABOVE: "I wanted to create a stage set with a Mexican flavor," says couturier Mary McFadden of the Upper East Side duplex she designed with her husband and design associate, Kohle Yohannan, for restaurateur Zarela Martínez. LEFT: Wrought-iron pedestals flank a 19th-century wheat thresher in a hallway.

HER SPIRITED hospitality, along with her authentic food, is what makes Zarela Martínez one of Manhattan's premier Mexican restaurateurs. Energetic and gregarious, she keeps the pace hopping at Zarela, where the menu is inspired by the dinner parties she knew growing up on a cattle ranch in Mexico. Martínez often brings the festivities home to her Upper East Side duplex, conducting lively cooking-class parties in her terra-cotta-and-turquoise dining area/kitchen, which is presided over by a rather benign-looking scarecrow woven from straw.

When she discovered the duplex, in a carriage house that would be perfect for her and her teenage twin sons, Martínez already knew whom

"Zarela's a night person," McFadden says. "I used lighting and soft golden touches so the apartment would work well in the evening." BELOW: Bleached-wood floors and walls painted with sand enhance the spare, subtly weathered look of the living room. A Mexican serape, accented by signature McFadden Marii pleated cushions, covers the sofa; above it is an Early American wooden shutter. By the fireplace are a Japanese octagonal wooden container and the branding iron from Martínez's family ranch in Mexico. The decoy is American.



"I'm proud of being Mexican, and I wanted that to show in my house," says Martínez. PRECEDING PAGES: The living room's centerpiece is a gold- and copper-leafed low table with Marii pleats and hand-blown Mexican glass balls designed by McFadden and Yohannan. Circa 1930 boat gears function as tiebacks for the moiré valances. A serape and Zapotec weavings cover the sofa. The vessel beneath the rough-hewn mirror is pre-Columbian. LEFT: Atop the copper-leafed piano, a pre-Columbian figure is flanked by Mexican lanterns.

and designing a fashion collection.

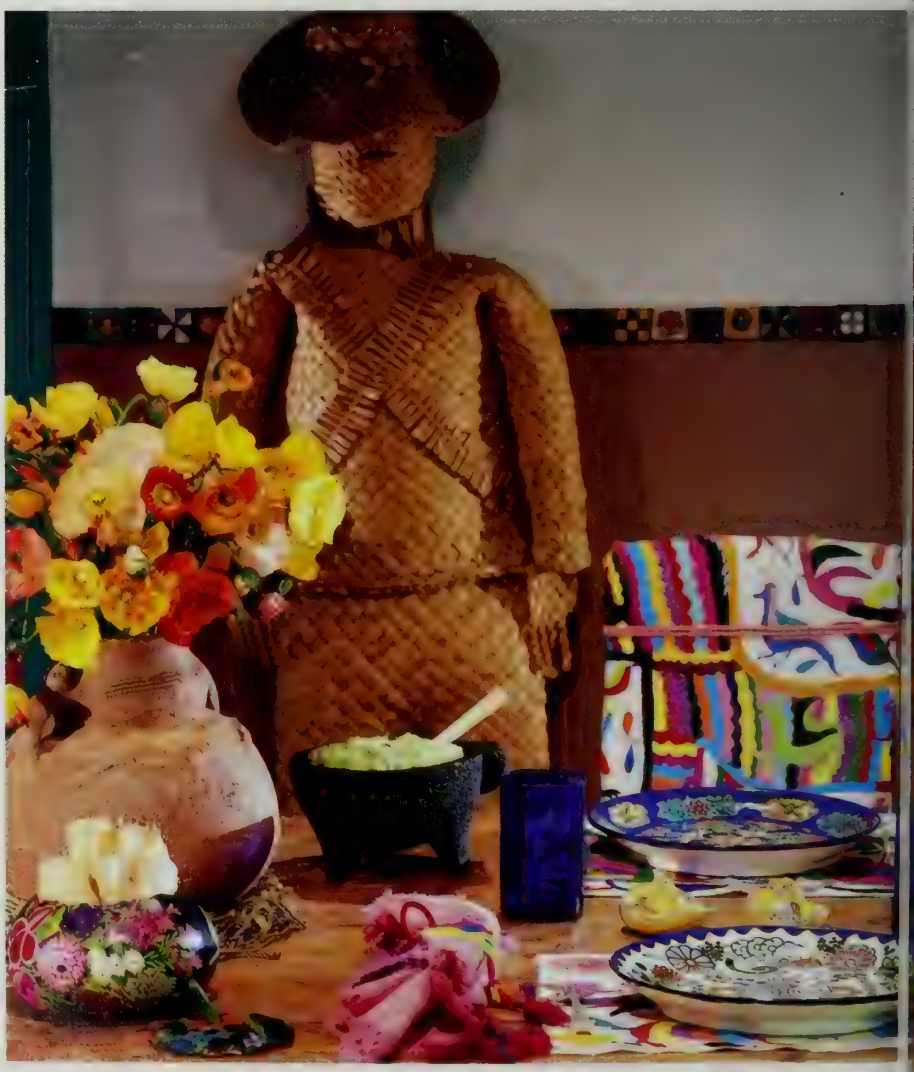
Ever since she began her business in 1973, Mary McFadden has looked to other cultures for inspiration. Although her signatures—the Marii pleating, macramé details, quilting, embroideries and beadwork—remain constant, the genesis of patterns, colors and shapes can be as diverse as ancient China, India, Renaissance Italy, Persia or the Napoleonic era, and she always begins not by making sketches but with research into the painting, sculpture, crafts, literature and music of another country or time. Having already delved into the cultural history of Mexico for collections she called Texcoco and Olmec, McFadden came to the project with a knowledge of the colors and objects that Martínez's heritage demanded.

Martínez herself provided many of

"I do a lot of entertaining, and because I'm a chef, all of my parties revolve around food," Martínez says. RIGHT: In the dining area/kitchen, a vintage Mexican woven straw scarecrow overlooks the table, set with Mexican embroidered cottons, pottery and glassware.

she would enlist for help in decorating. Besides running a restaurant, lecturing on ancient foods of Mexico, developing a line of spices and writing a cookbook, she also caters, and one of her earliest clients was fashion designer Mary McFadden. Martínez was entranced from the start with how her food was transformed by McFadden's art of table setting. "Mary will wrap a textile around an alabaster vase for even the orange juice," she says. "I love her attention to detail, her ability to create an atmosphere that's magical—that's what I wanted for my apartment."

Having designed her own living and working spaces, as well as such products as wallcoverings and linens, McFadden and her husband, Kohle Yohannan, who is also her design associate, needed no urging to branch out into interior decoration. Martínez's enthusiasm was hard to resist, and besides, there were correlations between creating a look of old Mexico for a Manhattan carriage house



"I'm very interested in buying Mexican artwork and textiles and changing them around to create different moods," says Martínez. "It's great having such a livable refuge." In the master bedroom, a Mexican cotton lace bedcover is adorned with Marii pleated cushions and golden rose chains from bridal bouquets in Mary McFadden's couture collection.

the starting points. "She dresses in hot colors, along with black," McFadden notes, so there was a precedent for the Marii pleated cushions of purple, ocher, turquoise, hot pink and red, as well as for the black Marii pleating on the low table. And Martínez had long been collecting Mexican paintings, photographs and handicrafts, such as the woven and embroidered textiles that are displayed throughout the apartment. The restaurateur has a sense of how people congregate, which dictated that the space should flow from the dining table opposite the work island in the kitchen to the piano, set diagonally a hallway away. Both McFadden and Yohannan read Martínez's memoirs describing the convivial house parties at the ranch, where her extended family would gather for music, dancing, food, drink and conversation.

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Period Splendor on Fifth

Eighteenth-Century French Style Inspires a Metropolitan Design

INTERIOR DESIGN BY ROBERT METZGER, ASID, AND MICHAEL CHRISTIANO
TEXT BY THOMAS MALLON PHOTOGRAPHY BY JAIME ARDILES-ARCE

Taking inspiration from 18th-century France, interior designer Robert Metzger and his associate, Michael Christiano, worked closely with their clients in assembling a collection of Louis XV and Louis XVI pieces for the couple's Fifth Avenue apartment. "To get a collection like this together in two years is outstanding," says Metzger. OPPOSITE: A Louis XVI clock stands before a gilt Régence mirror in the living room. BELOW: *Portrait of Madame de Jassaud and Her Children* presides over the living room.

PRECEDING PAGES: For the living room, Metzger and Christiano sought the air of a Louis XV salon brought into the 20th century, juxtaposing period furnishings and paintings with contemporary upholstered pieces and pale colors. The 17th-century flower painting by Jean-Baptiste Monnoyer is one of a pair. Elsewhere are a 17th-century coromandel screen, and a set of Louis XV fauteuils signed "Cresson." In foreground is a Louis XVI marquetry writing table by Topino, beyond which is a marble-topped gilt table by Cuvilliés. A pair of Louis XVI taborets from Versailles serve as low tables. Silk velvet on the méridiennes is from Manuel Canovas; Clarence House fabric covers the sofa and front of fauteuils. Pillow satin and striped fabric for draperies and fauteuil backs, Scalamandré.

ASK ROBERT METZGER about his reputation for the dramatic, and he'll slyly respond, "Well, I'm not timid." It certainly took flair to spend part of 1989, the bicentennial of the French Revolution, shopping in Paris for enough Louis XV and Louis XVI furniture to complete one of the most extensive period redecorations that the designer and his associate, Michael Christiano, have ever done.

Their clients had looked for an apartment in New York for three or four years, finally selecting one on Fifth Avenue opposite Central Park. "It was in terrible condition," the wife remembers. "Nothing had been done to it in about thirty years." But the size of the rooms and the height of the ceilings appealed to her, offering possibilities for a more formal look than the couple have in their residences in Palm Beach and southern New Jersey. "I didn't realize we were going to do it to this extent," she says of the eighteenth-century-style rooms that resulted—though Robert Metzger remembers her arriving at his office on East Fifty-eighth Street carrying a book about Versailles.

Recalling the four shopping trips to Paris that she and her husband made with Metzger and Christiano, the wife says with a laugh, "His stamina was unbelievable. We'd be running from nine-thirty in the morning until seven o'clock at night. We'd close up Didier Aaron." Robert Metzger describes her as "a woman with no formal training in antiques and decoration, but one who instinctively goes to the right piece." In four trips, the team accomplished what he says couldn't be finished in New York "in your lifetime."

Metzger can't overestimate the importance of the entrance hall that he and Christiano created for the fourth-floor apartment. "I don't care if you spend ten million dollars on the back," he says. "It's when you walk in that door—*that* is your statement about how the rest of the house is going to be." Asked how this particular entrance hall, its floor inlaid with marble and onyx, makes that statement, Metzger declares: "It's drop-dead." According to the designer, Americans tend to neglect both floors and ceilings. But that charge can't be made in this case. The blue onyx that Christiano found for the floor has an almost uncanny depth—he compares it to seawater—and the bronze-and-glass Russian lantern that is suspended above it is, by Metzger's own

LEFT: The designers created what they describe as a "French flavor" for the library by lightening the existing Georgian-style paneling and adding Empire antiques. Two early-19th-century Chinese Export paintings hang to one side of the chimneypiece. Low tables were fashioned from a pair of Louis XIV marquetry panels. The Empire fauteuil is mahogany. Velvet on tub chair and drapery fringe, Brunschwig & Fils. Carpet from Edward Fields.

dramatic standard, "sensational." But what about the faithfulness to eighteenth-century France that the entrance hall presages? "The courts were so intermarried—it's quite normal," says the designer. The Bourbon taste for the Oriental style shows up in the antique lacquered panels on the walls of the entrance hall.

The living room manages to deliver the *coup de foudre* promised by the entrance hall—and to be unexpectedly welcoming, too. Metzger and Christiano pulled off this feat by first installing an array of museum-quality antiques and then adding contemporary upholstered furniture in paler colors: "There was no such thing as a deeply upholstered sofa or a coffee table in the eighteenth century," says Metzger, who points out that he and Christiano never forgot that they were designing for people wanting to live in 1990, even as they enjoy the creations of the ancien régime. A pair of méridiennes are upholstered in a color that recalls the onyx of the entrance hall. The blue carpet in the library does the same.

Presiding over the living room is *Portrait of Madame de Jassaud and Her Children*, "a regular regal lady," says Metzger. The portrait, an eighteenth-century work by Nicolas de Largillière, adorns the wall opposite a seventeenth-century coromandel screen. The wife, however, wasn't so sure about the pair of Jean-Baptiste Monnoyer flower paintings that the couple and the designers had brought back from one of their trips to Paris. But when the four of them, on a side trip to Versailles, saw some similar works by the court painter on display, her mind was made up.

The twelve nineteenth-century Russian chairs now around the Louis XVI dining room table were created in the Louis XVI style, as were a pair

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Early-19th-century Russian chairs, a Louis XVI dining table and Fortuny fabrics impart "a sense of glamour and excitement" to the dining room, says Metzger. The chandelier is Louis XV. Chinoiserie panels are illuminated by Louis XVI sconces and Empire candelabra. Italian consoles are from Stair & Company. Savonnerie carpet.

"Somebody has an apartment with a candelabrum that's pretty and a table that's pretty and a pair of chairs that are pretty—but to walk into a whole apartment where each thing is so exquisite . . ." says Metzger. Highlighted in the master bedroom are such 18th-century furnishings as an early-Louis XV *bureau plat* and, rear left, a Louis XVI writing table signed "Topino." Floral print, Clarence House. Carleton V stripe. Cowtan & Tout desk chair fabric. Stark carpet.

Restrained Glamour for the City

Cosmopolitan References Imbue a Sleek Apartment Overlooking the Park

INTERIOR DESIGN BY JAY SPECTRE, ASID
AND GEOFFREY N. BRADFIELD
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY DURSTON SAYLOR

TUCKED AWAY IN one of those intimate clusters of Fifth Avenue buildings in midtown Manhattan that are protected from further drastic external alteration by the Landmarks Preservation Commission is an elegant, oblong apartment.

"I've worked with the owners several times before," says Jay Spectre, "and they live very well, but not overly ostentatiously. They are international, without being oppressively so—they have their roots in their own country and are proud of it.

"We like the apartment, too, because of its location on Central Park's famous tree-line level, where the seventh-floor windows overlook but aren't overwhelmed by the midtown skyline, with its romantic flourishes and allusionistic styles of buildings from the 1930s."

In fact, says Spectre's partner,

For a Fifth Avenue pied-à-terre in a 1920s building, Jay Spectre and Geoffrey Bradfield used a neutral palette as a backdrop for an extensive art collection belonging to a well-traveled couple. Mirrors expand the space, emphasizing the view of Central Park. In the living room, artworks include Archipenko's sculpture *Flat Torso*, reflected in the mirror at left, and Degas's *Femme Surprise*. Chair, sofa and wall fabric, Clarence House. Rosecore carpet. FOLLOWING PAGES: A Japanese screen adds an exotic touch to the contemporary design. Pillow fabric from Brunschwig & Fils.

ESSEX
HOUSE

Geoffrey Bradfield, "I remember observing, 'Let's just forget about that famous skyline and focus on creating a still life of space, a long, angular pool of light and shade.' "

Both Spectre and Bradfield agree that there was very little structural work to be done on the apartment. "Those flats from the twenties are really classics," says Bradfield. "They were laid out in what was perhaps a superior era in terms of service and amenities. We decided that, given the relatively modern space and no major architectural features to speak of, we would focus on displaying objects of museum value.

"In the living room, we had the walls padded to suggest a templelike calm, then hung Tamayos and Picassos on the wall, and felt extremely happy about the whole thing even at that point," says Bradfield. "That's the incomparable luxury of working with good art. So in effect it seemed a very easy, logical project for us. Paintings, flowers and mirrors. In the bedroom, for example, a sublime Picasso pastel, *Portrait de Femme*—a study of his mistress Marie-Thérèse painted in 1936–37—is predominantly blue. We added brown panels behind it, pillows that picked up the blue, and a shot of yellow in the flowers."

A magnificent six-panel Japanese screen—a landscape painted on gold foil—in the living room lends an almost imperial touch, and its color and form create a surrealistic feeling. Interestingly, the English pieces in the apartment, perhaps because of Bradfield's enthusiasm for things British, are used with a festive sense rather than with an aura of formality. The eighteenth-century nightstand, for example, is strewn with little Japanese objects, mostly late nineteenth century and quietly eccentric. The *faux*-bamboo Regency chairs in the dining area, however, are quite serious and sensuously lovely.

"This is one of my favorite projects in years," says Spectre, who has worked with the residents on several occasions and has tried to create an international atmosphere each time. "It gave me an opportunity to apply a Rolls-Royce standard to a pied-à-terre." BELOW: Louise Nevelson's construction *Night Rhythm II* is given prominence in the study, where family photos line the desk. Horsehide sofa and pillow fabric, Clarence House.

The visitor keeps coming back to the chief virtue of the apartment—its extraordinary variety and richness, its almost lighthearted arrangement of treasured possessions.

"I think," recalls Geoffrey Bradfield, "that it was Jane Austen who said, 'Some prefer mountains; we prefer hills,' and to me, that is the essence of what the English do so well. They don't have to make a great big mountain of everything, and we didn't do it here."

"Lean and clean," says Spectre.

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BELOW AND RIGHT: A 1936 Picasso still life enlivens the dining niche, which contains an English mahogany table. Kangxi period porcelains and rare famille verte vases line the shelves. East Turkestan rug is from Dildarian.

"The sculptural value of a [illegible] subject all its [illegible]," says Spectre, referring to the Diego [illegible] bronze and glass [illegible] table, which holds two bronze Japanese [illegible] Paintings [illegible] *El Hombre Que Rie*, at left, and *La* [illegible] *Portrait de* [illegible] a Picasso study of his mistress Marie-Thérèse [illegible] in the [illegible]

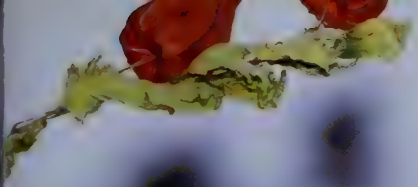
Powder Blue Brush Pot, Kangxi period (1662–1722). Porcelain; 6″ high. Monochrome porcelains were among the many beautiful and functional objects discerningly selected for the Chinese scholar's table. Here, a brush pot is adorned with "powder blue" enamel, believed to have been created during the Kangxi period. E & J Frankel, Ltd., New York.

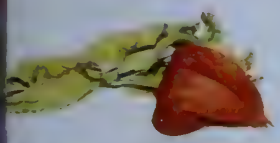
Apple Green Ginger Jar, Kangxi period. Porcelain, wood and jade; 10¼″ high. Included in the vast repertoire of green monochromes is the luminous "apple green," which was made by applying a transparent, uncrackled green enamel over a crackled off-white glaze; the porcelain was then fired at a medium temperature. E & J Frankel, Ltd., New York.

Antiques: Chinese Monochrome Porcelain

Aesthetic Triumphs from the Qing Dynasty

TEXT BY JOHN A. CUADRADO





IN 1915, A STONE TABLET was excavated at Jingdezhen, the vast urban kiln-complex that for more than one thousand years was the center of China's porcelain industry. Entitled "Orders and Memoranda on Porcelain," the eighteenth-century tablet was one of many said to have been left behind by Tangying, a renowned director of the Imperial Porcelain Factory during the Qing Dynasty (1644–1911). Vowing to preserve "the rules of the art . . . for the use of after times," Tangying took care to have the secrets of porcelain manufacture inscribed in stone. Chief among the arcana he wished to preserve were surely the firing and glazing techniques essential to the creation of monochrome porcelains. These single-color wares reached an astonishing level of technical and aesthetic development during the reign of the Qing emperors, as ancient glazes were rediscovered and a multitude of new ones were created.

Devoid of the painted decoration characteristic of

lood Vase, Kangxi period. Porcelain; 17½" high. Regarded as one of the st prized monochromes, "oxblood," or *lang yao*, derived from copper de, is a Kangxi period revival of glaze techniques developed in the early t of the Ming Dynasty. *Lemon Yellow Dish*, Qianlong mark and period 36–95). Porcelain; 3½" in diameter. Yellow, the imperial color of China, ears as a glaze in many subtle variations beginning with the Ming Dyty and continuing up to the 19th century. Both, J. J. Lally & Co., New York.

JOHN LEI

Imperial Tea Dust Vase, Qianlong mark and period. Porcelain; 13" high. Nien Hsi-yao, director of the Imperial Porcelain Factory from 1726 to 1736, is credited with inventing the "tea dust" glaze, which was achieved by insufflating green enamel upon a yellow-brown ground. So treasured was this monochrome that the Qianlong emperor is said to have had it reserved solely for his use by law. Ralph M. Chait Galleries, Inc., New York.

Pair of Mirror Black Bottle Vases, Kangxi period. Porcelain; 17" high each. The lustrous "mirror black" monochrome, called *wu chin*, meaning black gold, was created by combining iron oxide with cobalt-rich manganese. Fired in the full heat of a large kiln and, it is said, applied with as many as nine coats, "mirror black" wares were a specialty of the Kangxi period ceramist. Christie's, New York.

JOHN LE

most of the porcelains exported to the West, the monochromes of the Qing Dynasty bespeak a Chinese interest in purity of form, line and color that was for a long time lost on Occidental collectors. They are the culmination of a centuries-old tradition of monochrome production, and draw their strength from the reorganization of the Imperial Porcelain Factory undertaken by the Kangxi emperor in 1680. The finest artisans in the empire were called to Jingdezhen and placed under the stewardship of officials appointed by the imperial household. The vast resources of the state treasury and the insatiable demand for porcelains from the court—up to twenty-seven thousand pieces, many of them monochromes, were sent to the Forbidden City each year—brought a flowering of the art that extended to private manufacturing as well.

Innovations in kiln design and firing methods, improvements in the selection and refining of clays, and experiments in the composition of glazes resulted in monochromes of unmatched finesse. Coy names such as the "tint of old lama books" and "ashes of roses" were given by the Chinese to hues we can only guess at, but they form part of a palette that has never been equaled. Qing chronicles tell us that colors were ground for thirty days before being brushed on in up to nine coats. Finishes of exceptional delicacy, such as the "blue soufflé" or "powder blue" glaze, were blown on through bamboo pipes covered with gauze. Recipes for glazes were zealously guarded, but the brilliance and transparency of many Qing colors caused much speculation, leading contemporary observers to conclude that rubies and amethysts were ground into them. In 1712, the Jesuit missionary Père d'Entrecolles went so far as to decide that the essential ingredient for one spectacular glaze was a mixture of granulated red copper, alum and "boy's urine."

The achievement of translucent celadons, gemlike blues and lyrical copper reds was a function not only of glazing but of firing. Expert workmen, trained to judge temperatures according to the color of the flame, were charged with regulating the feeding and venting of the kilns. Mistakes could be costly. Certain unintended variations in kiln atmosphere and temperature could, for example, transform an oxblood red into an off-green color. After about 1750, such mistakes in the development of

oxbloods became more and more common. Later oxbloods are streaked with blue and gray tones, and betray a glaze that overruns the foot-rim, which must be ground down. The loss of the secrets of this particularly prized shade caused no little consternation. Even as late as 1882, the French consul noted that the Imperial Porcelain Factory was in the disagreeable position of being unable to fulfill repeated commands from the iron-willed—and unforgiving—dowager empress, Cixi.

The colors of Qing monochromes were important for more than decorative reasons. Many had ritual or hierarchical significance. The porcelains assigned to each member of the imperial household were strictly regulated according to color and design. Only the emperor, the empress and the empress dowager had the right to monochromes of the egg-yolk hue known as "imperial yellow." These were embellished by undulating five-clawed dragons delicately etched under the glaze. First-rank concubines were granted the high privilege of the use of yellow porcelains as well, but with the distinction that their household wares were glazed white inside. White was the color traditionally employed to honor the dead, and large services were created for the emperor and his retinue during the prolonged periods of mourning customary at court. Porcelain ritual vessels in a variety of monochrome glazes were also employed by the emperor during worship in his role as intercessor between his subjects and the divine. Modeled after archaic bronze

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Pair of Celadon Double-Gourd Vases, Qianlong mark and period. Porcelain; 13½" high each. Inspired by Song Dynasty wares, "celadon"—ranging from subtle shades of sea green to pale olive—was highly favored by the Qianlong emperor, a patron of the arts known for his interest in ceramic art. James B. Godfrey, New York.

Cherry Red Meiping Vase, Kangxi period. Porcelain; 9½" high. "Copper red," from which both the "cherry red" and "oxblood" glazes are derived, was very difficult to fire and fell out of use shortly after it was developed during the first half of the 14th century. It would reappear some 300 years later. Pan-Asia Gallery, New York.

BEFORE AND AFTER: Urban Renewal on High

ABOVE: The Manhattan apartment of Kathy Brynner in a contemporary high rise as it looked "a moment before the curtain went up," says designer Vicente Wolf. "Not shown were the movers, the florist and workmen preparing to attach a triangular table base."

The apartment has been reworked to suit Kathy Brynner's "buoyant spirit," says Wolf. RIGHT: He designed much of the furniture for the living/dining area, which overlooks the East River and is "very Zen in mood." A Picasso drawing stands on the stone capital from Quatrain; at left, a Tiepolo drawing.

FOR A BUDDHIST, Manhattan is usually not on the eightfold path to nirvana, the place to find the peace of mind for a tranquil life. But high up in an apartment overlooking the East River, the mood is serene enough for a Buddhist monk, without effacing the personality of a young client actively pursuing a variety of interests.

"I wanted the feeling of walking on clouds," says Vicente Wolf of the apartment he designed for Kathy Brynner, widow of Yul Brynner, in tones of gray, cream and off-white.

The previous owners, more earth-

Transforming Kathy Brynner's East Side Apartment

INTERIOR DESIGN BY VICENTE WOLF
TEXT BY MANUELA HOELTERHOFF
BEFORE PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY DURSTON SAYLOR

bound and of another generation, padded about on parquet floors in an apartment darkly upholstered and heavily draperied, dining underneath a wine-red glass chandelier. It was a traditional apartment inserted into a building of fairly recent vintage—dating to the sixties—with glass curtain walls, typically a historical and architectural blank. Wolf saw the possibilities immediately.

"I'd worked in the building before, knew the space, the dimensions," he says, and he felt at ease with the sen-

RIGHT: Another view of the living/dining area before completion. BELOW: Six Jean Cocteau drawings, caricatures of Yul Brynner as a phoenix rising from the ashes, became the logo for his production company. On the Frank Lloyd Wright–inspired console/dining table are a Burmese Buddha and a Noguchi stone, which was Yul Brynner's favorite piece. Sofa fabric from J. Robert Scott.

sible layout and the light he knew was on the other side of the draperies, begging to be let in. He also knew the client, who had lived for five years in a considerably more formal apartment Wolf had done with Bob Patino before the team split up two years ago. It had been designed for another couple, who sold it to the Brynners in 1985. When his widow decided to move into the new space, she turned to Wolf with ideas that were easily accommodated as the apartment evolved over a period of some fifteen

LEFT: Pillows and upholstered pieces being moved into a corner of the living area. BELOW: On a screen behind the 1950s-style sofa that Wolf designed is another Cocteau caricature of Yul Brynner. An African tribal figure stands at left. On a versatile rolling cube, foreground, rests a Buddha head found in Kyoto. Wooden chair is from Afghanistan. Fabric for window shades, Manuel Canovas.

ABOVE: In the study/guest bedroom, books temporarily cover the base that Vicente Wolf transformed into a daybed. When the apartment's previous owners lived there, "the furnishings reflected an old way of thinking, with draperies, dark floors, reproduction antiques and chandeliers," says the designer. "She has a lighter-than-air personality," Wolf says of Brynner, a dancer who is now studying psychology. LEFT: In the study/guest bedroom, her work area, the daybed is upholstered in J. Robert Scott fabric. Shelves hold personal memorabilia. The oil is contemporary Chinese. Carpet from Schumacher.

weeks. With few structural changes necessary, the choices concerned mostly color, texture and furnishings.

"When I was younger, every thought I had, well, that was that and it couldn't be changed or in any way altered by the client. I've come to realize what a one-sided approach that is," says Wolf. For the present apartment, he considered Kathy Brynner's casual style of living and equally informal manner. "She's a dancer by profession—she performed with Yul Brynner in *The King and I*—and is constantly in motion, a very active person who also likes to curl up on the sofa," he says. At the same time, she needed the tranquillity for meditation and a work area for courses she is taking in psychology. "So in designing the space, I wanted it to be very flexible."

Though hardly palatial with just a living/dining area, study and bedroom, the space seemed to expand once part of the floor was stippled and mottled with the apartment's light colors, which are occasionally accented with a rose tint. It was a color Wolf incorporated into the comforter and pillows in the bedroom after Kathy Brynner returned from Europe, bringing a magazine with a picture of a rose. "She loved the color, and it gave the place the right touch of softness and the unexpected," he says. "It's not something I would have done, but it worked perfectly."

A Burmese Buddha placed on a pedestal sets a muted tone in the entrance hall. From her old apartment Brynner brought only those personal things that had meaning for her—books and artworks—leaving Wolf to design most of the furniture, beginning with the curving sofa that functions gracefully as a transition between the entrance and the living area. Placed behind it is a three-part metal screen that catches the light

ABOVE: The empty master bedroom. Few structural changes were made to the apartment, although at first Brynner thought the space looked tight. "I wanted it to be sparse, but not pinched," she says. Adds Wolf, "It wasn't the space but the things in it. To see her in the old, constricted space was strange."

RIGHT: "We wanted the bedroom to be soft, comfortable and serene," says Wolf. Next to the club chair, which he designed, is an African chieftain's chair that is used as a table; displayed on it is a Eugene Atget photograph of Versailles. The armchair is upholstered in fabric by Manuel Canovas. Schumacher carpet.

and creates a counterpoint to the silky sheen of the pillows and the undulating forms of the sofa.

Like so many things in the apartment, the screen is easily movable. Opposite an oversize sofa in the living area are two chairs set on casters. Depending on her mood, Kathy Brynner, who likes informality, can roll the chairs over to the Frank Lloyd Wright–inspired console that doubles as a dining table, or closer to the low table made of frosted bronze glass.

Another client might have preferred to break through the narrow kitchen between the living area and study, to turn the latter into a dining room. But there were books to be accommodated along with a word processor, television and music system, and so the choice was easy. A few photographs in the study recall the actor, but his life is mostly kept out of view or related indirectly: Above the sofa in the living area, for instance, are six caricatures of him done by Jean Cocteau as logo studies for his production company.

The current master of the house is Cagney, a Jack Russell terrier, whose stubby legs just barely get him to the top of the daybed in the study, a preferred spot that can also double as guest quarters. In her own bedroom, recalls Wolf, his client insisted on a small change, with attractive consequences. "She said she didn't want the frame I'd planned for the bed, and in the final analysis she was right. Without it, the room was more expansive.

"There is no ego here," he continues. "I think a truly successful job is a reflection of the client, not the designer. It's not about me making a statement. I think the 'designer room' is dead. It's now about who lives there and what they like. You like English, Déco, the fifties? A room, an apartment, doesn't have to say just one thing."

In Greenwich Village

Amiable Sophistication Defines an 1840s Town House

INTERIOR DESIGN BY THOMAS FLEMING OF IRVINE & FLEMING
TEXT BY JOHN TAYLOR PHOTOGRAPHY BY BILLY CUNNINGHAM

"The clients wanted something that would suit the feeling of a house, but that they could use while raising a family," says Thomas Fleming of Irvine & Fleming. The living room of the 1840s town house in Greenwich Village is "the most formal of the rooms," he notes. "We filled it with comfortable, inviting furniture and materials." Brunschwig & Fils velvet on the English slipper chair. Damask draperies from André Bon. Lee Jofa chintz. Scalamandré wallcovering.

THOMAS FLEMING likes to proceed room by room, even object by object. "I think it's the ideal way to work," he says. "It lets you feel your way into a house, because sometimes it takes a while to figure out what's best. I'd much rather work that way than rush in and complete everything from basement to attic in six months."

Such a deliberate approach also enables Fleming to avoid design clichés. Indeed, as can be seen in a town house he recently completed in New York's Greenwich Village, his method produces delicately balanced interiors, rooms that are distinctive yet unforced.

The brick residence, situated on a side street, has four stories and twelve rooms. It dates back to the 1840s, and original details such as plaster moldings, chair rails, floorboards and carved marble fireplaces are intact. It is, in short, an elegant but unintimidating place, and the clients, who entertain regularly but also have two small children, were looking for a design that would bring out precisely those qualities.

Although they were living in Tokyo and London while much of the work took place, they had very firm ideas about the outcome, and the house reflects their sensibilities as much as it does Fleming's. "We sometimes went through dozens of pieces before we found the ones that were just right," the designer says. "It was a true collaboration."

Fleming began with the parlor floor, a series of three rooms connected by wooden pocket doors. The first problem he faced there concerned the windowless and rather dark middle room. Conventional wisdom dictates that a designer try to brighten up such an area. After considering the matter, Fleming decided that instead of fighting the lack of light he should emphasize it. "There was no getting around the fact that it had no direct sunlight," he says. "The question was how to turn that to our advantage."

The center room became the library. To introduce a degree of stateliness, Fleming constructed four tall *faux*-rosewood bookcases and painted their interiors cardinal red. He placed a red-striped wallcovering on the walls, stained the floorboards a tobacco brown and added leather Regency chairs.

By defining the center room of the layout with such rich colors, Fleming was able to accentuate the light, floral effect he planned for the rooms at either end. "They all work together because of the contrast," he points out. "It creates the sensation almost of looking through an hourglass. From the living room, your eye is drawn into the dark library and then out beyond into the sunroom."

Fleming's decoration of the living room evokes the sophistication of the mid-nineteenth century. To establish an air of grandeur, he designed red damask draperies with fringed valances. Those he hung from black-lacquered poles ornamented with gilt rings and finials.

To soften the atmosphere, he then added a cream-colored wallcovering with a small floret pattern and a sofa and chairs done in chintz. "Good old chintz," Fleming says with an affectionate laugh. "It keeps the room from being too formal, too forbidding."

A sumptuous nineteenth-century Bessarabian rug was the final touch. Flem-

OPPOSITE: "I think the sunroom is a bright, whimsical room," says Fleming. A rustic 1930s wicker settee and armchair contrast with the smooth black-and-white diamond-patterned floor. Decorating the window, which looks out to the garden below, are Scottish lace drapery sheers with Scalamandré glass beaded trim. Cowtan & Tout floral wallcovering.

RIGHT: Vibrant hydrangeas add to the floral accents in the sunroom. BELOW: The informal dining room is graced with an 18th-century English gateleg table and 18th-century Windsor chairs. The room displays the soft colors used throughout. Clarence House draperies.

ing's associate Richard Langham stumbled across it at the Winter Antiques Show in New York. It was just the sort of unpredictable inspiration his evolutionary approach can produce. "People say, Start with the rug," Fleming remarks. "We prefer to finish the room and then get the rug. That way you can come up with something you would not have been able to anticipate but that's a complete knockout."

The sunroom at the back of the parlor floor overlooks a multilevel garden—designed by Spruce Roden—that has tulip beds, a wisteria vine and a magnolia tree. Fleming thought it would make a perfect sunroom, but he didn't think his clients would go along with the idea. "I was afraid they'd consider it too frivolous," he confesses. "They might have felt that it wasn't serious enough, that it was wasting one of the spaces on the parlor floor."

He broached the idea somewhat tentatively. To his surprise, his clients agreed. Fleming struck a summerhouse note by furnishing the room with a 1930s wicker settee and armchair. The couple found the wooden-wheeled tea cart. The pieces still had their original paint.

For a touch of drama, the designer stained the floor in a black-and-white diamond pattern. The windows were dressed with Scottish lace drapery sheers that in turn were trimmed with a glass bead fringe. "The lace filters the sun a bit, but you can look right through it," Fleming says. "The beads catch the sun and make the room literally sparkle."

Below the sunroom is the dining room. Since it not only gives onto the garden but is connected directly to the kitchen, the designer felt an informal tone made sense there as well. "We wanted buoyancy, freshness, comfort," he says. "We made it a country dining room."

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OPPOSITE: "As cool as a summer breeze and spacious as all outdoors" is how Fleming describes the master bedroom. "It's a sentimental combination of pieces collected by the residents." Steel bed designed by Fleming and his associate Richard Langham. Cowtan & Tout chintz. Stark rug.

"The residents agreed with my idea for turning the room at the back of the parlor floor into a sunroom," recalls Fleming. "I convinced them to take advantage of the view to the garden." BELOW: A tulip bed adds a splash of color to the brick-accented garden, designed by Spruce Roden.

It is, in short, an elegant but unintimidating place.

West Side Exoticism

Evocative Textures and Cultural Allusions for Felicia Jones

INTERIOR DESIGN BY RICHARD GILLETTE AND STEPHEN SHADLEY
TEXT BY PATRICIA WARNER PHOTOGRAPHY BY DAVID GLOMB

A serene air distinguishes Richard Gillette and Stephen Shadley's design of the Central Park West apartment of Felicia Jones. OPPOSITE: A Carlo Bugatti cabinet holds a 19th-century bronze figure in the entrance hall. THIS PAGE: In the living room is an 1890s ebonized-wood chair from Felicia Jones's collection of Bugatti furniture. Through the doorway is part of a wall-mounted Bugatti headboard. Tiffany floor lamp.

OPPOSITE: "I wanted a mesa-like appearance," explains Gillette of the living room walls, which were replastered with ocher-colored pigment. "Decorative wall treatments have become too illustrative for my taste. We wanted something more abstract and, therefore, more lasting." The ceiling was decorated with some 2,500 sheets of tarnished silver leaf. An Auguste Bonheur oil is set over a bluestone fireplace designed by Gillette and Shadley. An inlaid Bugatti chair and side table are at left. Ushak carpet, Stark.

FEW NEW YORK APARTMENT renovations are launched with an ancient Chinese ceremony to rid the rooms of evil spirits. "Before so much as a hammer blow, our client insisted we all walk through the place clapping and popping Chinese firecrackers to frighten bad omens out of the windows and away," says interior designer Richard Gillette.

After eight successful years of practice, Gillette and his partner, Stephen Shadley, are perfectly hip to the foibles of city dwellers. But even they confess that in designing the Central Park West residence of Felicia Jones and her nine-year old son, Christopher, they were in for a few surprises. Not least were the rock crystals that appeared on sills and in corners during the eight-month-long project, lest anyone's energy flag.

The apartment was set at the rear of a typical late-1920s building and offered some generous spaces, but also poky rooms, little natural light and no views. Besides the stygian mood, there was a general state of ruinous neglect. "It was a real challenge," admits Gillette. "Stephen's first remedy was to demolish some walls and extend the main hallway up sixty feet to an end wall with a window to bring in light." But the focus was inescapably inward-directed, which spurred the designers to provide as much luminosity as possible by way of reflecting surfaces and filtered light.

Today, the ocher frescoed walls, shimmering ceilings, dark floors and European and Asian furniture, textiles and pottery echo both the late nineteenth century's rage for the Near and Far Eastern styles and the 1920s, when similar crosscurrents of fashion swept through Western décor. Prominently displayed is a collection of furniture designed by Carlo Bugatti in the 1890s and intricately inlaid in freely translated Mudejar style.

Gillette and Shadley, whose clients have included such celebrities as Kathryn and Robert Altman (see *Architectural Digest*, March 1990), Diane Keaton, and Matthew Modine, enjoy collaborations with creative people and understand a client's wish for well-camouflaged sanctuary. "It was clear that Mrs. Jones wanted a safe haven," says Shadley. "It was to be monastic and very Zen." She had become fascinated by a book about Kyoto's seventeenth-century Katsura palace, and since the designers were "thinking Oriental," in tribute to her exotic background and fundamental spirit, they turned to this masterpiece of traditional Japanese architecture as inspiration for the wall treatments, use of glossy woods and shoji-style screens.

Felicia Jones, the former wife of rock musician Mick Jones of Foreigner, is no stranger to a fabled lifestyle. With husband and entourage, she spent much of her time flying around the country in Lear jets and throwing prodigal parties. "At first," she recalls, "it was a lot of fun; we were young and did crazy things. We had a big country house in New York State, and with a knowledgeable friend as guide, we began to acquire important pieces of Art Déco. Everybody in the profession collected Art Déco. We were reaching beyond that when we bought the Bugatti."

Jones was born in Guyana, a British colony until 1966, to a Chinese father and a Guyanese mother. When she was a child, the family moved to England and settled in Cornwall. "My mother remarried an Englishman in Lancashire," she explains, "so my two brothers, my sister and I were raised in a very colonial Victorian manner, but in a magical part of England—St. Austell."

In her late teens, Felicia Jones made an adventurous move to London and a career in modeling, commuting between Britain and the Continent on assignments. She

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"They're both so captivating," says Shadley of Felicia Jones and her son, Christopher (right). "She could envisage the end result—even through the rubble of reconstruction."

BELOW: In a corner of the dining room, a Japanese *tansu* holds a 19th-century Imari vase. On the table is a 19th-century standing tray from Indonesia. The English teapot and candlesticks are also 19th century. Pale green ceilings offset the white walls.

OPPOSITE: On a dining room wall is a 1920s roundel attributed to Hildreth Meiere. The designers applied leaves of tarnished silver to the walls, complementing the shoji-style screens used throughout the apartment as dividers. Stark Agra carpet.

Terra-cotta-glazed ceilings devised by Gillette and Shadley contribute to the subtle tones of the master bedroom, which features a 19th-century gilt cheval glass from Spain. The shimmering bedcover was fashioned from antique sari borders. In the corner are a circa 1900 Spanish painting and a 19th-century gilt-bronze Buddha from Thailand. Silk taffeta Roman shade fabric, Clarence House.

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To the Trade only.

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signer. The greater triumph is that they are intimately scaled.

The superb Louis XVI table at the end of one of the sofas was made for the Petit Trianon. "I found it at the Winter Antiques Show," Bradshaw says. "Later, when the client went to the show, she tried to buy it and was told that someone had gotten there first and put it on hold. Luckily, that somebody was me." Bradshaw had to create a Louis XIV-style low table with a Boulle marquetry top, "because we couldn't find an appropriate piece for the room. Remember, there was no such thing as a coffee table in the eighteenth century—but then, they didn't have big upholstered sofas, so what did they need them for?"

Bradshaw's favorite object in the room, and indeed in the whole apartment, is a black-lacquered secretary honeycombed with drawers. His client, he says, loves chinoiserie. "This is the kind of piece the Chinese often made for export to England, but this particular one, I'm certain, was made to stay in China. For one thing, the doors aren't glazed, as they would have been had it been meant for England, and for another, the interior is fitted in an Oriental manner—there's a niche in there for a god." Bradshaw is also partial to the Roman rose quartz urn with eighteenth-century ormolu mounts by Thomire that he had made into a lamp.

From the room's pale persimmon cut-velvet walls, Léger's 1920 *Le Petit Déjeuner* lays its bloom on a late-eighteenth-century French commode larded with black-and-gold chinoiserie japanning. On top of the commode sits a small Maillol sculpture, of which the client has a full-size version in the garden of one of her houses. Two Louis XVI gilt consoles flank the fireplace, and a group of African artifacts stand out on the enlivened mantel under Picasso's 1909 *Woman with a Book*.

The dining room walls are aswim in dark green silk moiré, the draperies in coral-and-gold silk damask. There, the owner can set up as many as three tables. The fireplace mantel was enlarged to accommodate a carved and gilded wood Chippendale mirror that the client bought in London. The designer explains, "This is how we work: She came back from Europe with the mirror and said, 'Look what I found, let's use it in the dining room—if it doesn't fit, we'll make it fit.' " The room also holds a Regency breakfront bookcase lined with coral silk pleated draperies, a pair of eighteenth-century English girandoles that the client bought in London as well, and ebonized and parcel-gilt Regency-style chairs. The eighteenth-century twelve-panel coromandel screen was divided into two sections. In front of it, on either side of the fireplace, are splendid Louis XVI *dessertes*.

"We wanted to keep it light," says Bradshaw of the master bedroom. The solution was a French blue for the walls, done in a striéd ottoman cloth, and a turquoise carpet of hand-tufted seamless wool. The silk-warp fabric for the draperies and bedcover is a replica of a pattern in Marie Antoinette's spendthrift bedroom in the Palace of Versailles.

"When I showed the client this fabric she fell in love with it, so that's what we did the room around," Bradshaw explains. "We had to wait over a year for it, it was so elaborate to make. But it was worth it—there's every color in the rainbow in there." Four oils by Georgia O'Keeffe, including such signature subjects of the artist's as a skull and a calla lily, further lighten the room—indeed, set it almost adrift.

The client's husband's study boasts his own fine collection, of Greek, Roman and Egyptian antiquities; an early-nineteenth-century Russian writing table bought in Paris; an unusual Anglo-Indian inlaid side table; a circa 1720 taboret; and a Regency armchair with carved and gilded lions' heads. Small as it is, it is a stunning room—another perfect mosaic of art and furniture in an apartment that abounds in them. □

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EXHIBITION OPENS 7th NOVEMBER 1990

A Light Palette for Lyn Revson's Residence Above Fifth Avenue

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Lyn Revson through the years. Still, she did not have the perfect picture to go over the mantel. She and Hampton searched everywhere, and finally, in Mexico, Revson found it. Called *Torso with White Roses*, by the Mexican artist Rocío Maldonado, it's a masterful drawing, somehow redolent of the Renaissance, in shades of ocher, sienna and white.

Then, in one of those throwaway chic gestures so indicative of his style—as if to say, enough luxe already—Mark Hampton covered the floor in palomino-colored straw, more flaxen than golden. Of course, it winds up being the *ultimate* luxe.

It has been said of Mark Hampton that he never forgets a room he has seen anywhere in the world. So he drew from his photographic memory to design the entrance hall, calling to mind a marble floor he saw in a house he visited in Rome. The artist Robert Jackson was called in and provided with the design (four pieces of marble—beige, white, black and terracotta), and *voilà*, a stunning *faux-marbre* floor painted to scale. The walls are glazed in twelve coats of lacquer the color of black coffee—Mark Hampton calls it espresso. Bookcases cover one wall, and the French bronze chandelier is nineteenth century.

The sitting room is another area of all-white repose. The furniture, pale butterscotch wicker, is covered in white textured linen. The floor-to-ceiling Thai silk draperies are woven in a colossal plaid. Mimi London designed the low table; Karl Springer, the end tables. The Hampton-designed mirrored screens were inspired by Syrie Maugham. Lyn Revson's arresting portraits by Andy Warhol dominate the room.

And now we come to the Main Event: Mark Hampton calls it "Act two, scene one: Revson's Bedroom."

"We wanted it to be the prettiest bed in the world," he says, and indeed, the great four-poster he designed is fit for a fairy princess. A breathtaking sight, ten feet tall, made of carved wood, finished in antique ivory paint, it is every imaginative woman's fantasy. The glorious dome overhead is made of two shades of white silk, and the entire work of art—for that it is—is trimmed and festooned with rosettes and yards of cream silk fringe and silken cord. The bed linens, heavily appliquéd with lace, are from Porthault.

When one can drag one's eyes from that creation, it is noted that the rest of the room lives up to the bed. The white silk draperies with huge, high, arched valances are trimmed in rosettes and fringe. A black-and-gold japanned George I secretary stands in a corner, and one of Lyn Revson's favorite chairs, black-lacquered and painted with white roses, stands before it. White orchids grow in the dark-green-and-gold Louis XVI planter by a window. A dull gold Régence mirror hangs over the commode, and again, a spot of color—a pair of turquoise tole nineteenth-century lamps with gold lions sit on the white-marble bedside tables.

As unique as the bedroom is the luxurious dressing room, all cream silk taffeta and peau de soie hangings. Hampton intended his design of the closets as a Palladian "triumphal" arch. "The real triumph," says he, "was being able to put away all of Lyn's clothes." There Robert Jackson again worked his *faux-marbre* and trompe-l'oeil magic, painting murals and walls with bouquets of lilies, peonies and tulips, baby penguins on ice floes, seashells and, in an archway, a trompe-l'oeil vignette—a crystal vase filled with roses, a jeweled ladybug, a strand of pearls and the gold-and-enamel cigar-band ring from Cartier that Revson's children gave her.

"I love the apartment and everything in it," says Lyn Revson. "I'm happy the moment I walk in the door. And I adore my dream bed."

Oh yes, that ravishing bed. The morning after it was installed, Mark Hampton called her. "Well," he said, "how do you like your new bed?"

"I feel like Merle Oberon in Jakarta," said Lyn Revson. Bingo! □

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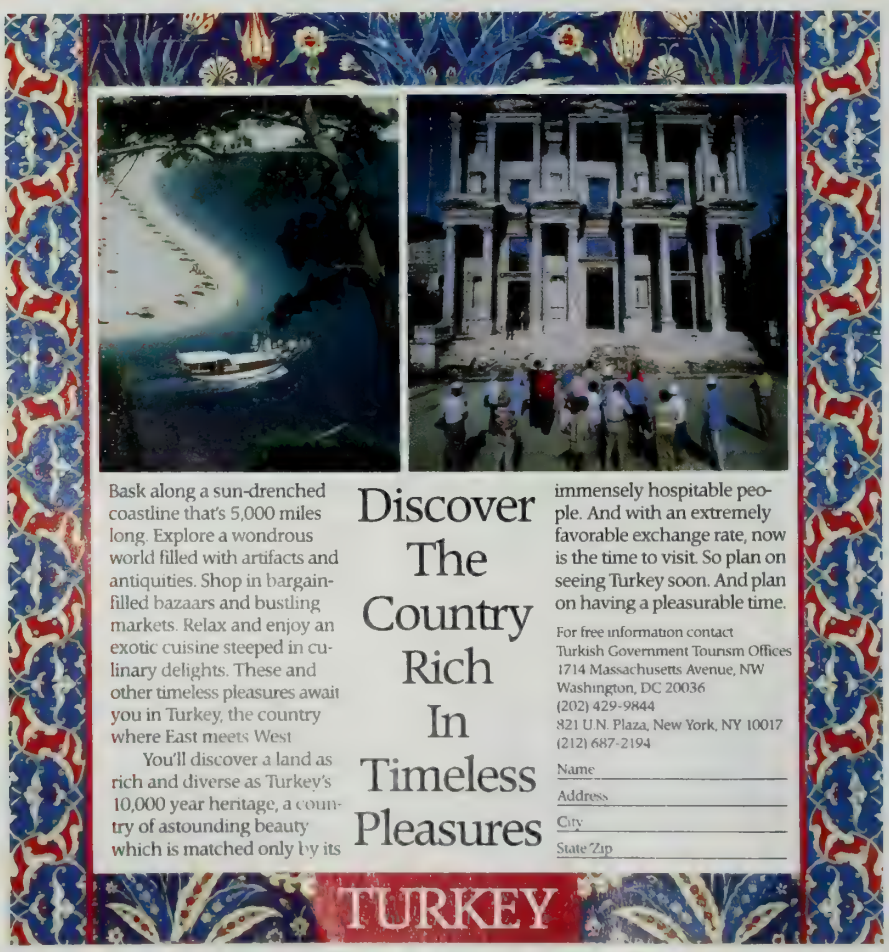
Modernist Still Lifes
continued from page 249

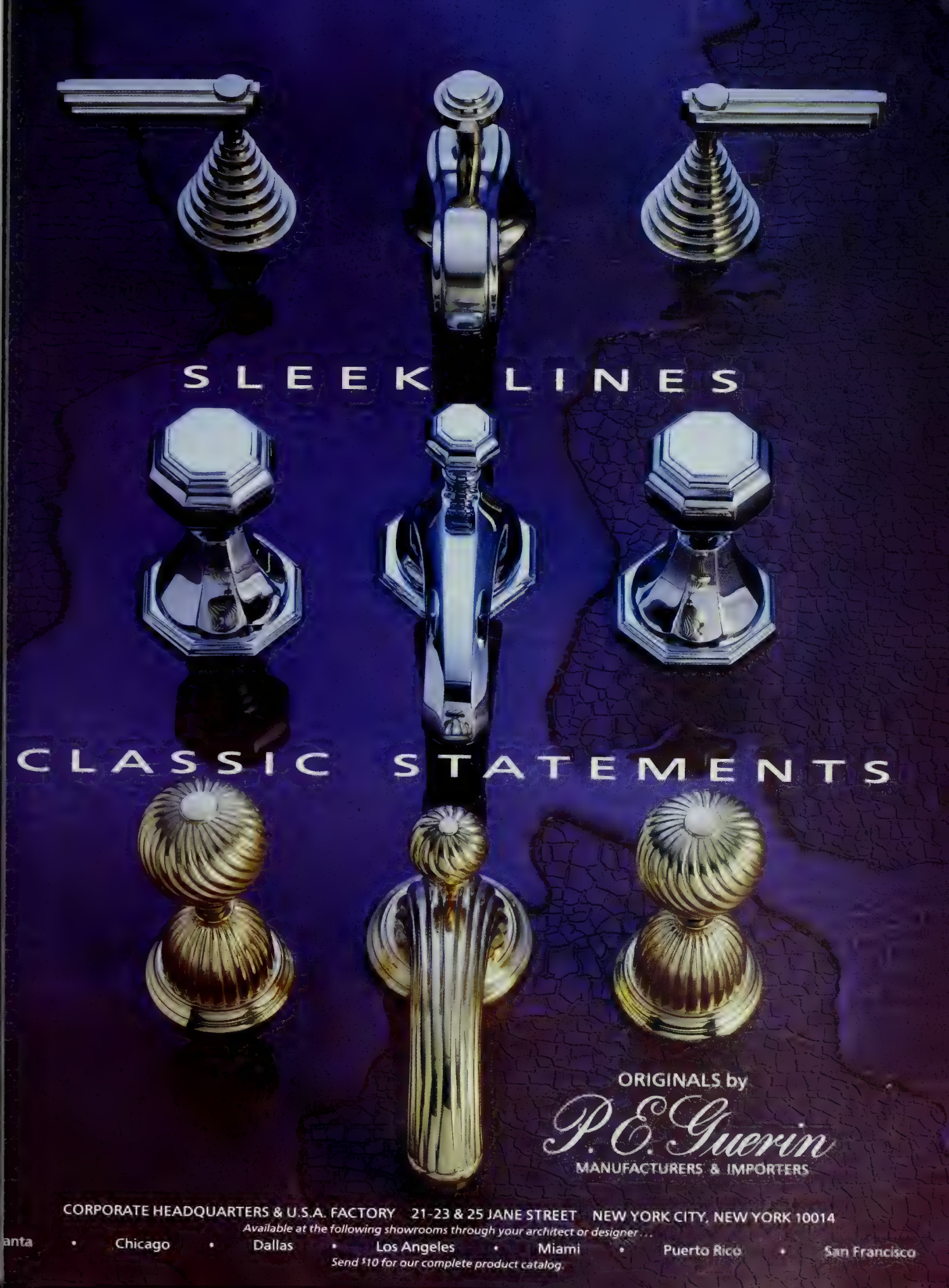
then piece together the bowls of fruit and vases of flowers shuffled in space against tabletops and studio walls.

Such kaleidoscopic still lifes, whose angularity announced the look of the world of Art Déco and jazz, could quickly be codified into academic formulas in Paris art schools. And of course, back in America, both private and public collections of modern painting were rapidly being formed, so that from the 1920s on, confirmation of faith in modern art could be had in museums as old as the Metropolitan and as young as MOMA.

Ironically, our readings today of still lifes by modern painters have sullied the aesthetic purities these early generations discovered in the arrangement of inanimate objects. Some art historians, concerned with questions of social structure, have focused on van Gogh's potatoes, Gauguin's peasant bowls or the labels on Cubist bottles as conveying messages about time, place and economics; and others, believing with Freud that no choice is accidental, would psychoanalyze the apples of Cézanne as conveyors of a disturbing erotic content more overt in his figurative art, or the guitars of Picasso as concealing sexual puns. We have learned, in fact, that still-life components are by no means as neutral and invisible as they once seemed in the heyday of modernism, and that, say, the selection of a prickly pear or a calla lily might tell us something that even the artists themselves were unaware of. For many of us, these modernist still lifes are poignant reminders of a time, much earlier in our century, when artists believed in such innocent and old-fashioned ideas as beauty. □

An arrangement on a tabletop might be transformed into a kind of aesthetic solar system.

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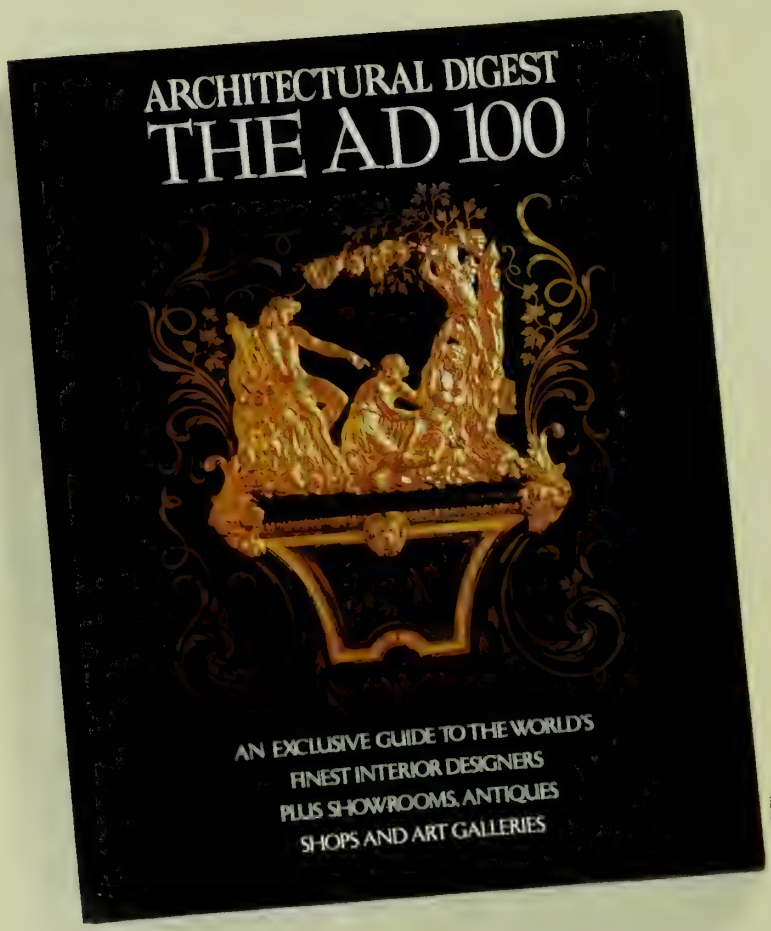

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TASTE OF MEXICO

Haute Couture in an East Side Duplex
continued from page 255

The three met frequently for roundtables, often over dinner, where they would look at books, discuss the latest acquisitions and make suggestions inspired by the work in progress. In light of the types of furnishings they would use, they decided that the apartment's backdrop should be, in Kohle Yohannan's words, "a little primitive, not pampered." Toward this end, some of the walls were painted with sand, and the handmade tiles that form a chair rail around the dining area are set slightly askew. They also agreed that what colors weren't bright and hot should be weathered in feeling, so the floors were bleached, as if by the sun, and the walls subtly layered in tints for a rain-washed effect.

Everywhere there is a strong feeling of the artisan's hand, in keeping with the Mexican tradition of craftsmanship. Yohannan personally built the platform low table, applying five shades of gold and copper leaf in a variegated, random pattern; versions of the finish were also used for the glass ball vases and for the piano. To complement Martínez's collections, as well as the one object she brought with her from the ranch—the branding iron by the fire—McFadden and Yohannan found rustic-looking iron chairs, candlesticks and pedestals. Appropriate to the hacienda mood are such found objects as a wheat thresher and an old window shutter hung like paintings on the walls, and the ship's gears used as asymmetric anchors for the moiré valances.

No apartment is ever finished. As Yohannan and Martínez go over what has been done so far, they remember a detail that needs to be refined. And so it is decided that McFadden and Yohannan will come to dinner that evening for yet another roundtable. Zarela Martínez confirms that the collaboration has been so enjoyable that she would like it to go on indefinitely: "We are already on to the next project. After all, this is a house that's about entertaining, so working on it should be entertaining as well." □

PERIOD SPLENDOR

Eighteenth-Century French Style on Fifth
continued from page 261

of Italian consoles with rouge-marble tops. Illuminated by four bronze-doré Louis XVI sconces, the Fortuny fabrics for the walls and draperies envelop the room "in a red-and-gold cocoon," says the designer.

The master bedroom, in the half of the apartment whose perimeters underwent extensive reconstruction, is sumptuous in the way the designers intended it to be, though there, too, some contemporary leavening seems to be at work. The taffetas and pastels surrounding the period pieces have been assembled and hung with a lightness that staves off the stiflingly pretty feeling found in some eighteenth-century boudoirs.

The apartment's almost paradoxical livableness is its most important element—the real reason for its success. "We weren't *recreating* anything," Metzger emphasizes. "We were creating a beautiful apartment." His clients agree. "The beauty is what you see, not the period," says the husband. "Is it a home? Absolutely."

"When I walk in here," says his wife, "I'm a little more formal"—a pleasant and elegant feeling, she explains, not an uncomfortable one. Despite her good instincts for individual pieces, she still had some anxiety about how it would look together, Michael Christiano recalls. "That's our job," he told her. The anxiety was understandable. "Just because it's pretty doesn't mean it fits," he says. But he adds that a designer's confidence in what he visualizes should compensate for a client's doubts: "I'm excited at the moment that I think of the idea. I expect it to look beautiful. I think as a designer, you've got to feel that." □

"We weren't *recreating* anything. We were creating a beautiful apartment."

RESTRAINED GLAMOUR

A Sleek Apartment Overlooking the Park
continued from page 269

"Those were my feelings when I walked into the apartment for the first time. It was a modest platform on the skyline, containing many different objects and tastes, yet put together in a spirit of great cultural harmony."

The thought touches on another theme dear to Spectre's heart—the rapid development of an international standard of style and aesthetics. "Time alone ensures that more and more people grow up and travel, get an international education, are exposed to international views and don't want to go home to a houseful of brown mahogany or even a major porcelain collection or a pristine Bauhaus living room. They're the spearhead of a society that demands variety without vulgarity, and a style that is responsive to what they've seen on their travels. The couple who own the apartment may be typical of this new generation, and certainly their children are.

"It's always such fun to think in terms of a new decade," adds Spectre, "but I think the nineties will show a new restraint and detachment. The underlying note of hysteria will vanish." Perhaps the most representative nineties moment in the apartment comes in a section of the living room leading to the master bedroom. It's a vignette, but a masterful one. Hanging over one of a pair of gilt side tables is a Rufino Tamayo painting of sliced watermelon. It is a perfect expression of the apartment: the almost cold elegance of the side table compared with the delicacy of the artist's hand.

"What we need," the designer concludes, "is a style that's identifiable as nineties. That's going to be my task for the next segment of my career." In the meantime, the space he and Bradfield created hovers in the sky above Fifth Avenue, perhaps as a blueprint for the future, "emanating hints and suggestions," says Spectre, "like pieces of a jigsaw puzzle, as to how this new style might come about." □

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Chinese Monochrome Porcelain
continued from page 276

vessels, those for ceremonial rites at the Temple of Heaven were glazed a deep blue, and were designed to receive offerings of consecrated wine and pickled or salty food.

The effect of Qing monochromes depends not only on color but on form and decoration. Graceful pear-shaped vases, wafer-thin stem cups, and dishes articulated like blossoms give pleasure in their abstract simplicity. Engraved, embossed or molded decoration also adds to the aesthetic impact of monochromes. Potters incised scrollwork patterns and floral designs inspired by silk brocades before glazes were applied. They carved mountain landscapes on brush pots, engraved sprays of Prunus in low relief on bowls and added sculptural *chilong* dragons to curl up the necks of vases. White porcelains of extreme thinness, known as "bodiless" wares, were embellished with *an hua*, or "secret decorations," which were fully visible only by transmitted light.

The most exquisite monochromes were perhaps those made for the scholar-gentry for use at the painting and writing table. The mark of the educated Confucian gentleman from the emperor on down was proficiency in the arts of painting, calligraphy and poetry. The tools needed to pursue these arts were viewed as emblems of taste and erudition, and great care went into their selection. In their production of monochrome wares to satisfy a discerning clientele, Qing potters displayed tremendous ingenuity, often imitating forms from the natural world. They created brush-washers resembling sunflowers, and brush rests with the three peaks of the traditional Chinese "earth mountain." They made water pots in the form of lavender-glazed lotus blossoms with red coral branches and disguised water-droppers as white seed pods.

Two very different glazes represented the ne plus ultra in writing implements. One delicate glaze was pink-red in color and marked by speckles of green, much like the skin of a ripe peach. Difficult to produce, the glaze was reserved just for writing accoutrements and small vases that held a single blossom or a spray of miniature orchids. Known in the West as "peachbloom," the revered glaze was less poetically described by the Chinese as "bean red." Literati also particularly cherished reproductions of the celebrated gray-green Guan and Go celadons of the Song Dynasty. Qing potters were remarkably adept at imitating the body, form and even the web-work of glaze cracks known as "crackle" characteristic of these early monochromes. According to Père d'Entrecolles, to achieve the requisite patina on such imitations, Qing potters would immerse an example in a "strong bouillon made of fowls and other meat" and then put it in "the most filthy sewer that can be found." When the imitation was fished out, he noted, "It passes for being three or four centuries old, or at least for a specimen of the preceding dynasty. . . ." D'Entrecolles was correct, for even today, the dating of these wares is a source of confusion for collectors.

Experiments in glazes resulted in monochromes of unmatched finesse.

In 1776, the Qianlong emperor was so struck by one chrysanthemum-petaled monochrome that he inscribed a poem on it, declaring it more delicate in form and color than the flower itself. Court records show that the emperor, a noted connoisseur, was moved to inscribe some 195 porcelains from the imperial collection with such poetry. The monochromes produced during the Qing Dynasty inspire much the same reaction in us today. They transcend the boundaries of time and culture, and bring delicacy and grace to our own very different world. □

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WEST SIDE EXOTICISM

Evocative Textures and Cultural Allusions for Felicia Jones

continued from page 294

then spent four years in Portugal, studying the language and the customs. Of her early upbringing, she remembers with a laugh, "We were so terribly English. My mother wore Jaeger and Aquascutum clothes, and I've nostalgically dallied with roomfuls of chintz. But this apartment," she adds, sitting against the pale linen cushions of the living room banquette, "more closely identifies with my heritage. Nowadays I feel a complete international."

"Our client realized from the start that it wasn't a dream apartment space, but she trusted us to give it a unique personality," affirms Shadley. "She also didn't want Sheetrock!" In a major undertaking, the old plaster walls were scraped down to the original layer and the plaster was reapplied with tinted powdered pigment in an inventive variation on old fresco techniques. The striated, horizontal effect "seems to glow from within," notes Gillette, who adds, "The finish is entirely durable—these walls need never be painted."

"We concentrated on the backgrounds," continues Shadley. "We compensated for the lack of light by using pale colors on walls and upholstery, soft color washes or silver leaf on ceilings, and no heavy draperies. We solved the grim outlook upon other people's back windows with interior 'glazed' panels—in fact, they're textured Plexiglas—fitted to the window frames with hinges. They pick up the shoji-screen concept in the hall." Since the interiors encompass relatively few doors, the full-length sliding Japanese-style screens divide the spaces for greater intimacy.

And the simple, flame-shaped glass ceiling lights the designers used throughout work ingeniously with the Plexiglas window panels to provide the "well-lit airiness" their client desired. "I turn down the lights and put candles everywhere when I entertain," Felicia Jones says. "It is very dramatic. But generally there's a boisterous little boy in the house who needs to see where he's going."

When client and designers met, they discovered a mutual passion for handmade artifacts, curiosities and objects rooted in other cultures—a bias on ample display in the apartment. At the time, Felicia Jones still owned and operated a clothing company. "I think Richard and Stephen saw me as some multihued bird," she says. "I was wearing layered outfits made from exquisite fabrics woven and printed for us in India. Seeing me like that, they knew I wasn't afraid of color." Still, it was important to all three that the tonal values be soft and variegated. The designers bring a painter's sensibility to their work, since both set out to be fine artists. Indeed, the colors that link the rooms—yellow ocher, sienna, faded terra-cotta and mossy green—seem scarcely touched by time.

Gillette restored the thronelike Bugatti armchair himself, and found blue tassels to guarantee an authentic flourish. "We were halfway through the renovation before we learned about the Bugatti furniture our client had in storage," he recalls. "We nearly died." With the Bugatti pieces in place, the interiors' limpid minimalism gave way to further embellishment. The owner's magnificent, gold-threaded Poiret shawl ended up on the living room piano, for example. Elsewhere, Moroccan rugs, Indian textiles and Oriental porcelains are displayed alongside burnished metals and decorated or lacquered woods. With its mixture of sophisticated design and ethnic objects, the apartment could be that of a fashionable Parisienne of the 1920s.

But mystical, symbolic content plays as big a role as aesthetics. Atop a low table, three fresh peaches arranged on a plate are a Chinese charm for a lucky house as well as an offering to one of the seven Buddhas owned by the resident. Felicia Jones, who studies t'ai chi ch'uan, says she "fantasizes about one day embracing Buddhism." In the meantime, she sees no harm in asking the gods for help. □

IN GREENWICH VILLAGE

Sophistication Defines an 1840s Town House

continued from page 289

The room has a slyly whimsical air. From the ceiling Fleming hung a nineteenth-century French tole chandelier. Its long, sinuous arms and curling metal leaves frolic over an English gateleg table the couple had acquired earlier. In another amusing touch, Fleming painted tromp-l'oeil paneling on the lemon-yellow walls. "It's marvelous," he says. "You don't catch on to it immediately, but you have a good time when you do."

By the time he had finished the dining room, Fleming had worked out two general principles that help give the house a specific character. He had used shades of cream and yellow to lighten rooms and to provide a hospitable atmosphere, and he had opted for interrupted spaces, arranging furniture to encourage the sensation of depth.

The designer also applied these principles on the second floor, where a sitting room, dressing area and master bedroom form another series of rooms. He had the walls glazed a pale apricot color. Instead of installing the four-poster or canopied bed most often found in a room of this sort, Fleming and Langham designed a steel bed and had it painted a distressed bluish gray. The handsome but unobtrusive frame makes the room seem airy and open. "It's a relaxing room," Fleming notes. "If a bedroom isn't relaxing, you haven't done your job."

"We wanted buoyancy, freshness, comfort," he says.

And such an atmosphere can only be the product of an unhurried method. "You can't be forced in your approach," Fleming says. "Especially when you're working on an older house, it's important to try to create a feeling rather than make a statement. You have to proceed with care. And that takes time." □

Painting by Inga Bennett Photography Effe Bellesia

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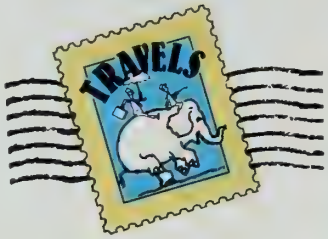

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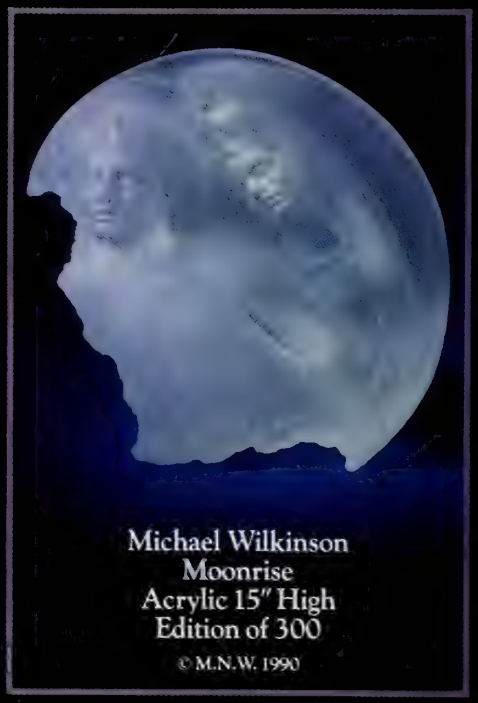

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COURTESY PELHAM GALLERIES

COURTESY WULFF-MØLLER

Jewel Box

Titanium and palladium used with rare woods are among the unusual jewelry designs at the **Devon Gallery** in Hong Kong. A necklace and matching rings in 18-karat gold are set with black diamonds; oval-shaped quartz is polished and drilled to ring size; turquoise is burnished into spheres and strung into a long necklace.

Swiss owners Mischa and Rene Vogtli and their goldsmith, Ueli Keung, who operate sister galleries in Lucerne and Zurich, balance the jewelry displays with changing exhibitions of art by contemporary painters, many of whom are Chinese and Japanese. Devon Gallery, 14 Lan Kwai Fong, Central, Hong Kong; 525-4045.

Star Light

Anthony Hail had to search far and wide before he found the right chandelier for a client. During his hunt, Hail located several European shops with a selection of ornate light fixtures, particularly rarer Russian and Swedish chandeliers. "I saw a beautiful Neoclassical Swedish chandelier in London," Hail says. Cage-shaped with a 42-inch drop, it bore 12 lights, was decorated with glass obelisks and prisms, and had a stem ornamented with blue glass inlays.

Among his recommendations is **Pelham Galleries** in London. Pelham's stock of English furniture includes a ca. 1755 gilt-bronze-and-cut-glass chandelier (above left), according to manager Fergus Dowding. It resembles the design of a set of three chandeliers hanging in the Cabinet du Roi of Louis XV at Versailles. Pelham Galleries, 163–165 Fulham Rd., London SW3 6SN, 71-589-2686.

The **Wulff-Møller** antiques gallery in Copenhagen specializes in Russian, Swedish and Baltic chandeliers as well as Empire bronzes and Continental furniture. Notable in Wulff-Møller's collection are a lacelike Swedish chandelier with crystal swags that drop like waterfalls and a similar Russian Neoclassical model with a symmetrical, engraved ormolu frame (above right), both made ca. 1790 by unknown craftsmen. Gallery owner Torben Friis Møller says that $50,000 to $65,000 is the price range for a top-quality Neoclassical Russian chandelier. Wulff-Møller, 25 Bredgade, 1260 Copenhagen; 33-91-1121.

"Russian chandeliers are the most valuable because they are difficult to find and very rare," says **Flemming Kjar**, another Copenhagen dealer whom Hail recommends. Kjar was showing a Louis XV–style Swedish chandelier with a cage shape and large cut-crystal drops. Dealers add one caveat: The differences between Russian and Swedish chandeliers are hard to detect, mainly because in the late 18th century many Swedish craftsmen went to St. Petersburg to study design. Flemming Kjar, 5 Silkegade, 1113 Copenhagen; 33-15-1836.

Home Plate

Ceramica, a shop selling majolica dinnerware designed in Italy by Americans Carol LeWitt and Elaine Carl for the U.S. market, opened a branch in New York's SoHo a few months ago. There is already the flagship shop in New York's Little Italy and two in Connecticut, but the SoHo branch seems to be appealing to artist peers of Carol LeWitt's husband, Sol LeWitt. The pottery has been popular in Italy since the 15th century. Many of the designs on Ceramica's majolica—all of which are supervised, revised and created by LeWitt and Carl—come from traditional Italian majolica patterns, while some, like the new *Sienna*, use geometric motifs that were part of more ornate patterns created in the Renaissance. Ceramica, 59 Thompson St., New York 10012; 212-941-1307.

continued on page 326

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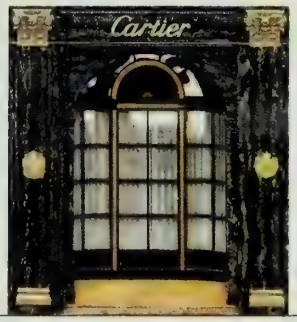

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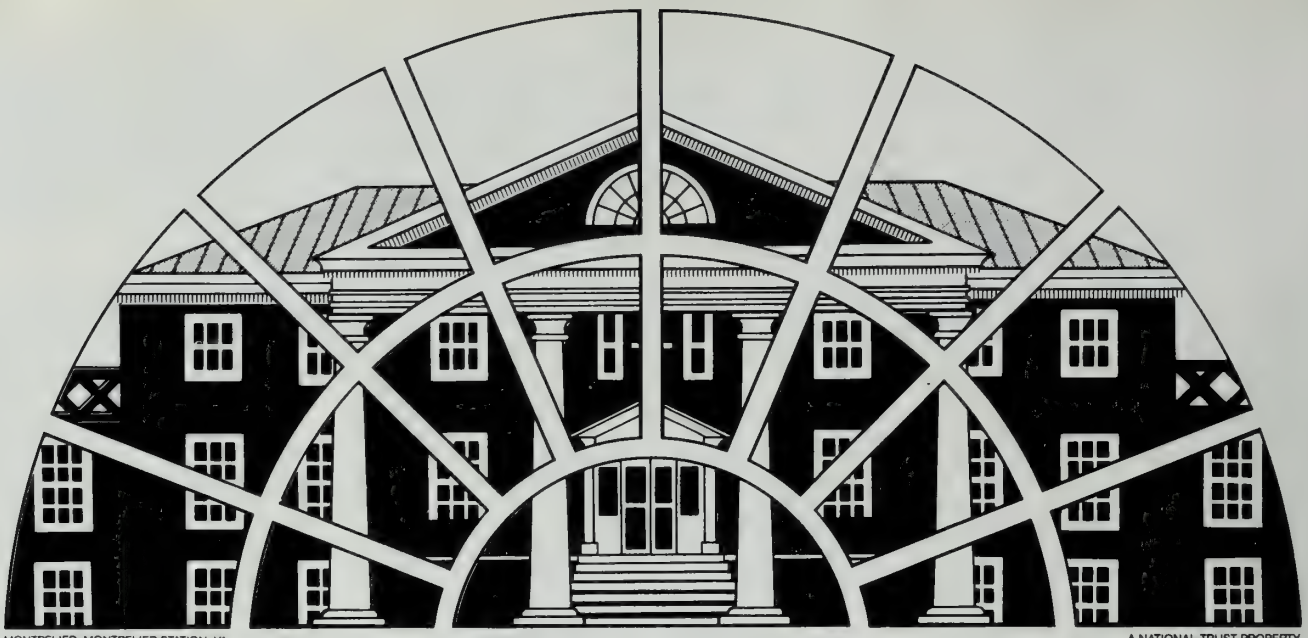

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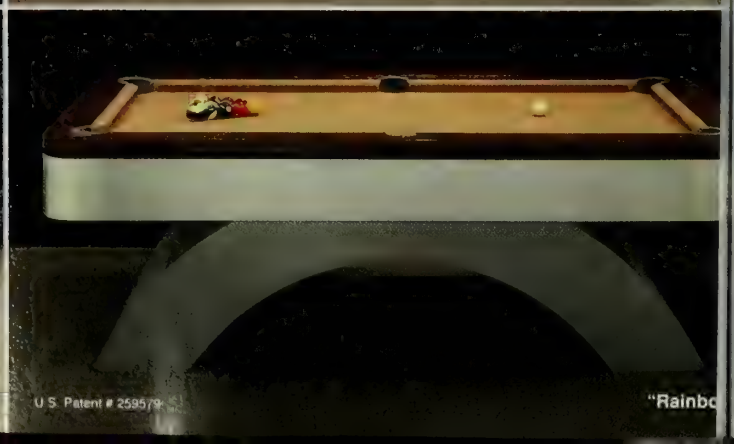

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For Collectors

A new crop of **Chinese peasant paintings**, first produced in Huxian in the late 1950s, is now finding favor among collectors. Usually done in the fields during work breaks, the colorful paintings on paper are often humorous observations of village life: peasants harvesting crops, women washing clothes, men tending their cows, and village festivals. Among the better-known artists are Li Fenglan, one of the pioneers of the genre, Pan Xaio Lin and Zhou Gong Yuan (*Black and White Cows*, right). For the intrepid collector, Huxian is an arduous four-hour drive from the ancient city of Sian, capital of Shensi Province and site of the 7,000-year-old terra-cotta warriors. Others can find the works more easily in Hong Kong galleries, such as **Charlotte Horstmann and Gerald Godfrey** at Ocean Terminal, Kowloon, which has examples of peasant paintings by two women from Shanghai—Chan Fu Yung and Sho Sui Man.

MAGGIE BEALE

Under One Roof

A shop in which fabric, furniture and the services of painters and upholsterers are all offered under one roof is a fixture of the Paris scene. Now there are two or three such special places in New York, the most recent being **Le Petit Trianon**. Manager Odile de Schietere coordinated the fabrics of Christian Schlumberger and upholsterer Michel Baladi to produce the complete service shop. "What we are selling is service and saving time," says de Schietere. "Customers come here and see the glazing on the walls or the tented ceiling, and they get an idea of what they want. They don't have to depend on a rendering."

Le Petit Trianon also offers fabrics from Manuel Canovas and Brunschwig & Fils. At the showrooms, adjacent to the workrooms where the furniture is made, customers can see the selection of furniture styles that are offered. With only a six-week waiting period for pieces of furniture, it is no wonder that Le Petit Trianon and its workroom arm, **Upholstery Unlimited**, are favored by designers. Le Petit Trianon, 1270 Third Ave., New York 10021, 212-472-1803; Upholstery Unlimited, 138 W. 25th St., New York 10001, 212-924-1230.

Shopping Spree

During a whirlwind shopping spree in England, designer Anthony Browne found unique antiques in Hungerford, Berkshire.

"I bought a pair of terra-cotta dogs, life-size greyhounds, at **Bibi Harris Antiques**," Browne recounts. He also purchased a gilt Empire mirror and Regency cane chairs from Harris's collection of mid-18th- to late-19th-century furnishings (below left). An abundance of chairs includes French wing chairs and needlework-covered chairs. Bibi Harris Antiques, The Sale Room, Church St., Hungerford RG17 0JG, 488-684-616.

Other noteworthy purchases include a large 19th-century animal painting, *Waiting for Master*, by William Elstob Marshall at **Paravicini**, which also had a set of 19th-century lithographs of animals as well as a collection of silhouettes of European royalty by Augustin Edouart. Paravicini, 7 Bridge St., Hungerford RG17 0EH, 488-685-173.

At **Lynda Franklin Interiors**, which carries mostly Continental furniture and decorative items, Browne bought a 100-year-old mahogany wine cooler that looks like half a barrel and, he says, makes for an elegant planter. Lynda Franklin Interiors, 25 Charnham St., Hungerford RG17 0EJ, 488-682-404.

Browne likes the Hungerford antiques shops, which carry mostly 18th- and 19th-century English goods, because "they are great sources for items that can create a certain atmosphere in a room," he says. "They don't sell just furniture." At **Youll's Antiques**, he found a reasonably priced 150-piece Victorian dinner service. Youll's, 28 Charnham St., Hungerford RG17 0EJ, 488-682-046.

continued on page 330

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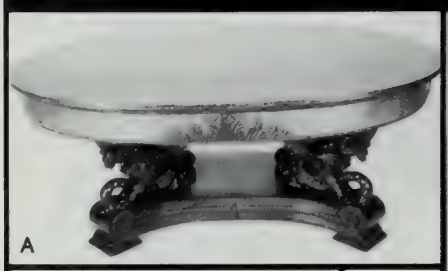
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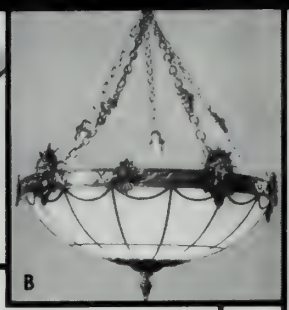
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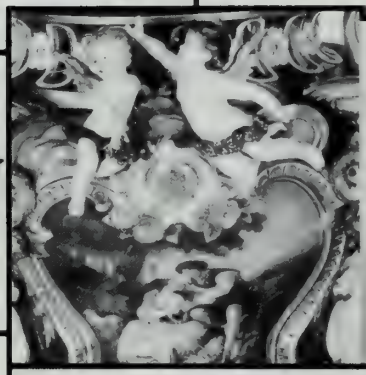

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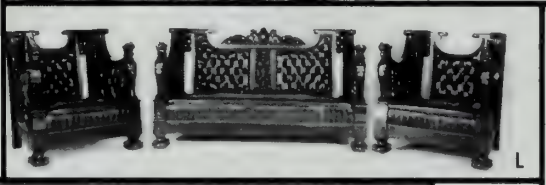
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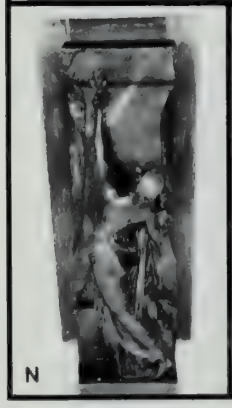
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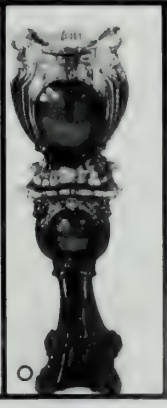
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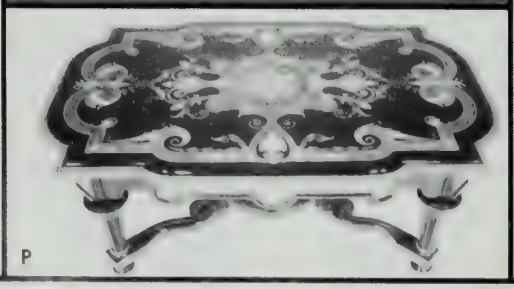
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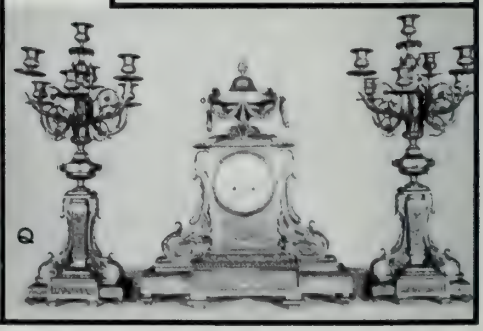
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Chair Lift

She calls it "Mimi's favorite chair." It looks comfortable, inviting, just the way designer **Mimi London** intended her new chair (below) to be. "It belongs by any big fireplace—in Aspen, a beach house or a Montana lodge," says London, whose design was influenced by Frank Lloyd Wright, Gustav Stickley and Adirondack furniture. London, who lives in a Lloyd Wright house (*AD*, March 1987) and says she's probably doing a lot of designing by "osmosis," is currently creating architectural cabinets using primitive Japanese concepts. One is for a client and another design is for herself. One of them may end up on the showroom floor as well. Mimi London, Pacific Design Center, 8687 Melrose Ave., Suite G168, Los Angeles 90069; 213-855-2567.

COURTESY MIMI LONDON

Foot Service

Antiques and ottomans have become the staples of **Turner and Madden**, begun several years ago by Susan Turner and Leslie Madden. "We started out intending to specialize in custom-built upholstered furniture," says Madden. The partners discovered, however, that their antiques, selected in England, the South and around New York, were the most popular items with designers such as David Easton and retail customers alike.

"The upholstered furniture is still a big part of our business," says Madden, "but the antiques sell fastest. Even with the furniture, it's our two custom-designed ottomans—one oval and one round—that capture people's attention." Why are the ottomans so popular? "They spruce up a room quickly," she says. Turner and Madden, Ltd., 1146 Lexington Ave., New York 10021; 212-737-5537.

Shop Talk

Using the shop-within-a-shop concept, **Bebe Winkler** recently opened her own boutiques in specialized stores in New York, New Jersey and Chicago. Winkler is also adding to her line of table linens, decorative cushions, shawls and an entire bed collection. This fall she introduces "bouquet" cushions covered in a multicolored rococo cotton print of marigold, forest, French blue and ivory, as well as teal-and-bronze damask cushions with various kinds of fringe and matching shawls. Bebe Winkler, 212-838-3356.

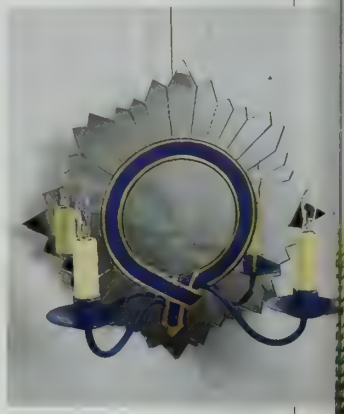
The headboard **Matthew Smyth** designed exclusively for the owner of **Luten Clarey Stern** was so favorably received that it won't be a one-of-a-kind any longer. L.C.S. put the piece on its showroom floor at the end of October. An Art Déco brass bed Smyth saw in Paris served as a springboard for his design, he says. His is a polished bronze headboard with clean and simple lines. When viewed head-on, it looks like a bridge with a circle in the center between two supports. Luten Clarey Stern, 1059 Third St., New York 10021; 212-838-6420.

Star Bright

In the year and a half since he's been on his own, Paul Briger has wasted no time in designing tole accessories for the home, and designers have wasted no time in buying them. When Mario Buatta and Bunny Williams saw prototypes of Briger's tole wastebaskets in the spring, they liked them so much they took whatever he had. "I didn't even have any samples for a while," says Briger, who has since replenished the stock at his New York antiques store, **P. Briger Antique Furniture and Objects**.

Buatta is a big fan of the baskets. "The shapes are very unusual," he says. "Those kinds of objects for classical rooms are very difficult to find," he adds. Indeed, that's exactly why Briger decided to design the wastebaskets. "Necessities like these for the home just aren't readily available," he says. Departing from the standard round tole or rectangular wood designs, Briger "came up with something more whimsical, something new." The result: Gold half-moons encircle the rim of a ten-sided green basket with gold bun feet, while crossed-arrow motifs grace the glass sides of a 24-inch Directoire-inspired hanging lantern.

The tole wall lights are just as whimsical. A country French sconce resembles a sunflower (below left), with gold leaves encircling a large black, green or white disk. Then there's the Star of the Garter wall light (above right), Briger's interpretation of the British royal medallion. A royal-blue tole belt surrounds a central mirror; emanating from the belt are mirrored spikes that look like sunbursts.



COURTESY PAUL BRIGER

Briger says clients can custom-order various colors, *faux*-finishes and the like for any of the tole pieces, which are being produced by Briger-Scofield Design. One client ordered ten-sided and eight-sided wastebaskets in two-tone gold. P. Briger Antique Furniture and Objects, 42A E. 74th St., New York 10021; 212-517-4489.

continued on page 332

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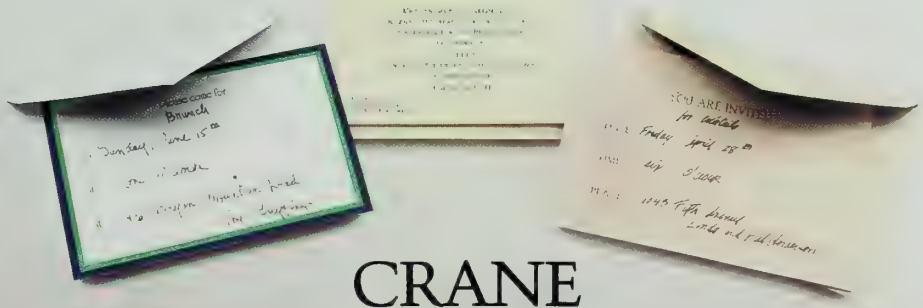

CRANE

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One-Stop Shopping

Buying antiques in Manhattan became a one-stop-shopping proposition for Rubén de Saavedra, who made a series of purchases at the **Decorators Center Building** (315 E. 62nd St., New York 10021, open to the trade only).

A Régence giltwood mirror, embellished with a cartouche of a pair of doves holding a strand of pearls and stalks of wheat, caught de Saavedra's eye at **Objects Plus** (212-832-3386). Mirrors are the focal point of the shop's collection of French furniture and objects.

De Saavedra bought a collection of early-19th-century French porcelain saucers and 18th-century platters from an abundant selection next door at **Chrystian Aubusson** (212-755-2432), which carries 18th- and 19th-century French furniture and accessories.

Paris Antiques (212-421-3340) supplied de Saavedra with a Louis XV commode mounted with bronze hardware. Although the store deals in European furniture, owner Ben Passalacqua has on display a ca. 1735 oval lacquered Japanese table that has no details, save for a curved edge. The top is removable, and the legs, joined by a pair of lacquered stretchers that cross in the center, fold for storage.

At neighboring **Old Versailles** (212-421-3663), de Saavedra found a large, rare Italian faience mirror from the early 18th century. Old Versailles (below) is known for antique French furniture as well as accessories. Owner Charles Kriz, who collects "happy-looking" flower paintings, has Jacob Petit vases covered with three-dimensional vegetables and a faience soup terrine shaped like a savoy cabbage.

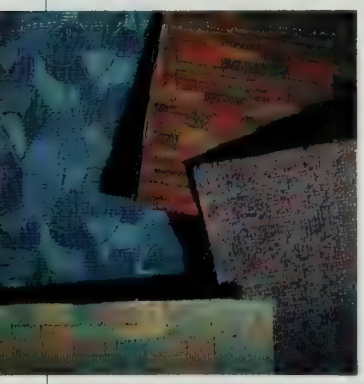
COURTESY OLD VERSAILLES

De Saavedra also took home an English bisque pug dog, purchased at **Duane Voth Antiques** in the **Manhattan Art & Antiques Center** (Duane Voth Antiques, Shop 89, 1050 Second Ave., New York 10022; 212-371-1240). Voth's store is a collector's nirvana of wine-related and assorted antiques (right). In recent months the crown jewel of his collection was a ca. 1835 miniature opera spyglass made by Storr and Mortimer, England, that collapses into an orb about the size of a napkin ring.

COURTESY DUANE VOTH

In the Showrooms

Larry Hokanson started his rug design company, **Hokanson Inc.** (5650 Kirby, Houston, TX 77005; 800-255-5720), five years ago, after working for Edward Fields carpets for 18 years in Chicago, New York and Texas. "I thought there was a need for well-designed rugs that were not incredibly expensive," he says. His reasonable attitude paid off with a commission from Mark Hampton to design the rug for the renovated Oval Office in the White House. Since then, designers Robert Bray, Allen Kaufman and Robert Metzger are among those who swear by him. Architect Robert A. M. Stern has used Hokanson to design the rugs for a new residential project. Of the subdued palette he uses and the classical images of Adamesque swags, columns and wreaths, Hokanson says, "I have an interest in architectural forms and quiet colors—that's my forte." The roses, salmons, quaker grays and taupes he works with bear out his artistry and belie his modesty.



Clarence House has a collection of classic striped fabrics that are simple and strong and also use a quiet palette. *Grand Rayure Satin* (the broader stripe) and *Petit Rayure Satin* (the narrower) were inspired by a pair of draperies found in an Oyster Bay, Long Island, antiques shop and reputed to have belonged to the late English designer Geoffrey Bennison. The original fabric had alternating bold black and deep scarlet stripes. Clarence House has recreated the color combination in silk satin, as well as a Charleston green and rosy taupe, and a steel blue and platinum. *Santa Barbara* is a new wool fabric that recalls a Navajo blanket.

Several interesting collections that rely heavily on geometrics and are all tapestry weaves have been created by Hazel Siegel for **Knoll International** (655 Madison Ave., New York 10021; 212-207-2200). A 27-year veteran of the textile design world (and wife of architect Paul Siegel of Gwathmey Siegel), Hazel Siegel was hired a little more than a year ago to rebuild the textile division at Knoll. Her theme for the collections she has created is "the principles of modernism," using a recurring palette of purple, red, beige and turquoise. She chose Paul Klee as the symbol of modernism, and used four of his paintings in her textile designs. The tapestries in the Paul Klee Collection (left) are *Blue Night*, an interlocking pattern of circular and trapezoidal forms in shades of purple, blue and green; *Polyphony*, a grid in shades of yellow, green and orange with textural variations in the pattern; *Colorful Life Outside*, a grid resembling closely locked plowed fields in earth tones of yellow, rust and green; and *Monument in Fertile Country*, a speckled weave in white, blue and red. □

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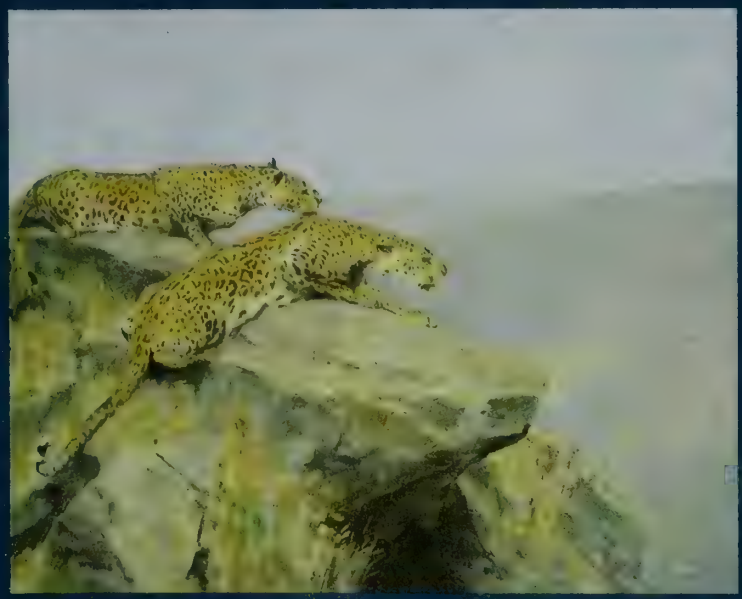

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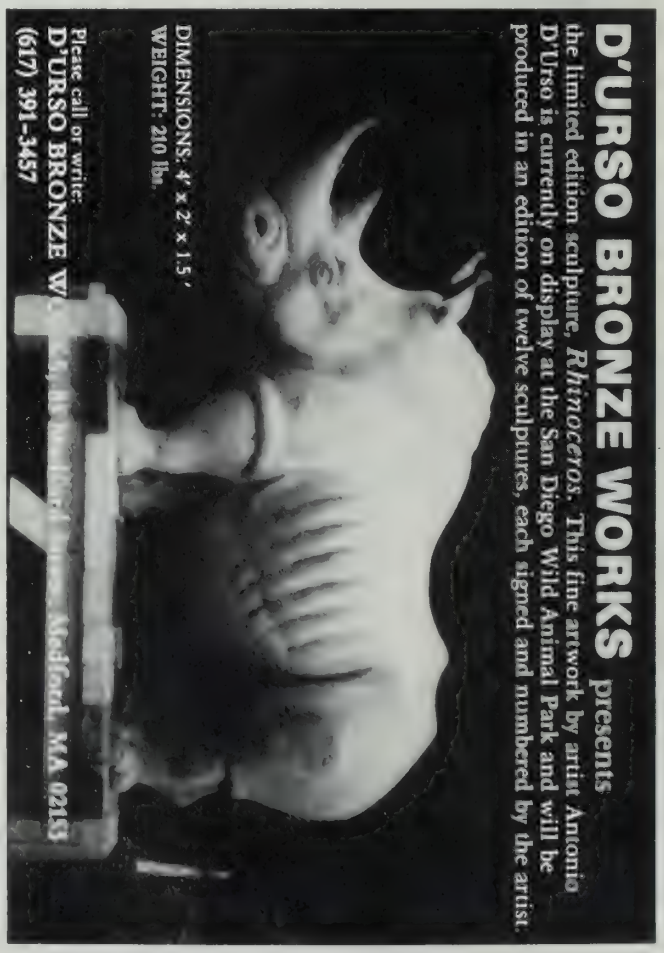

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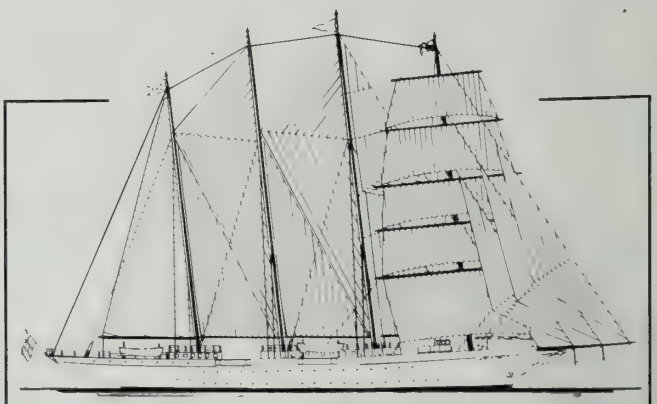

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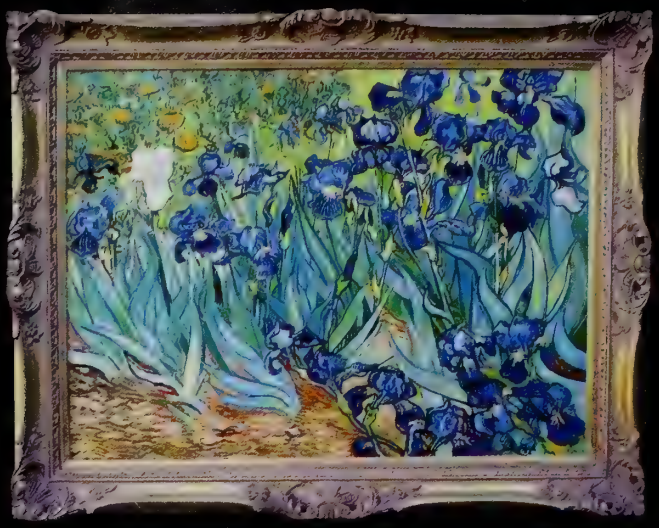

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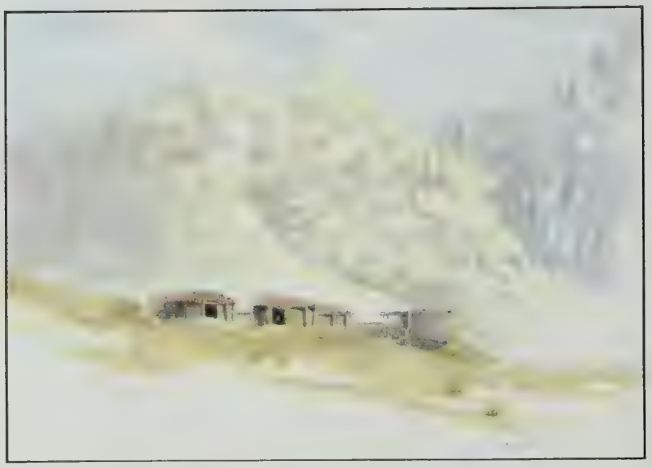

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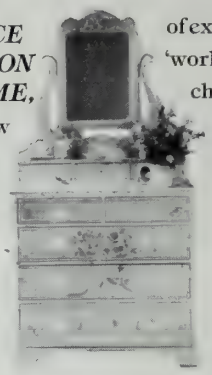

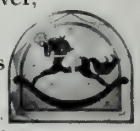

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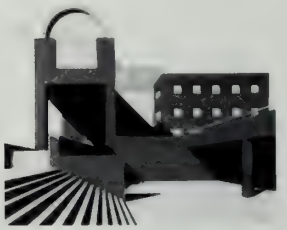

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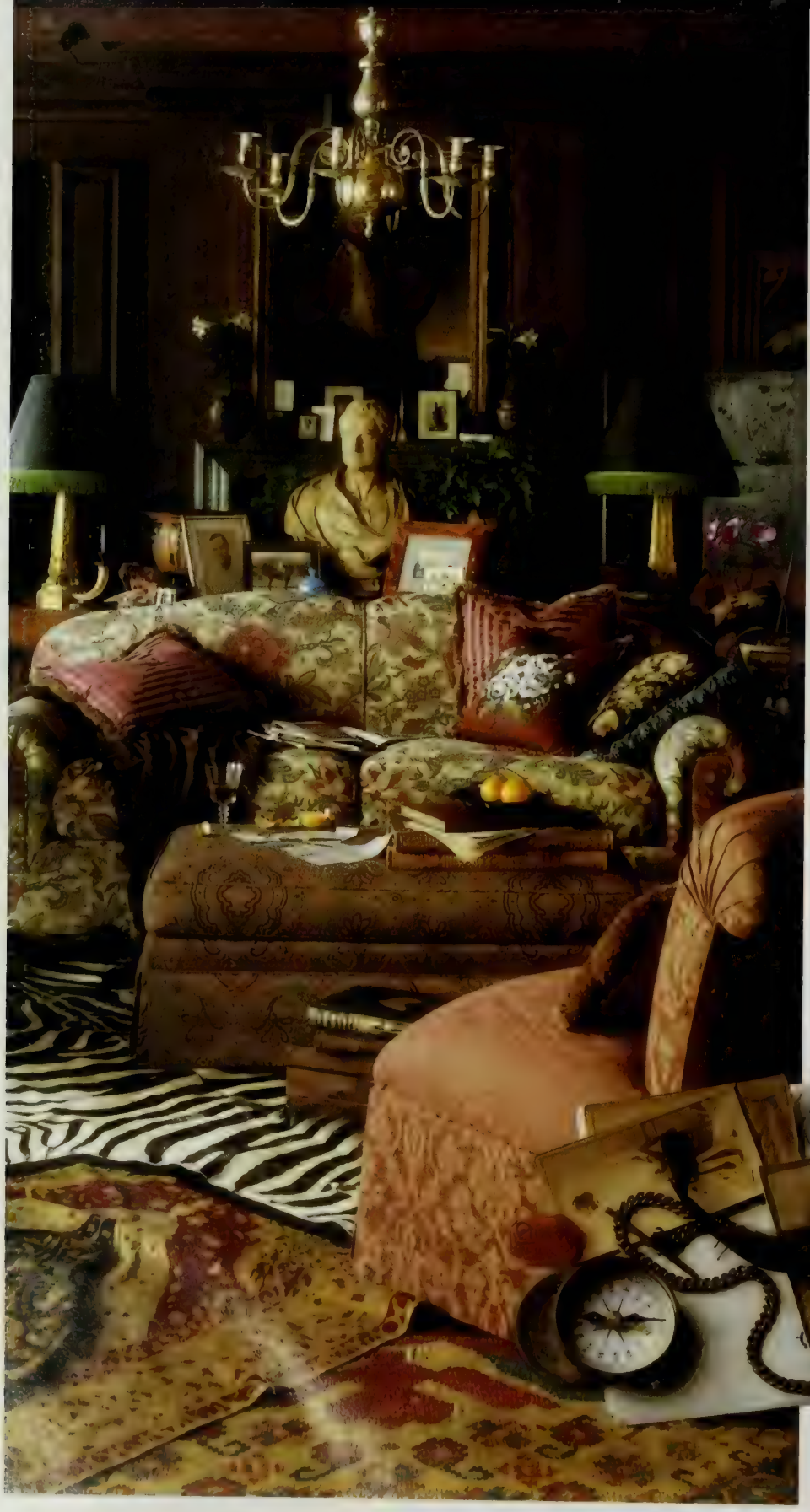

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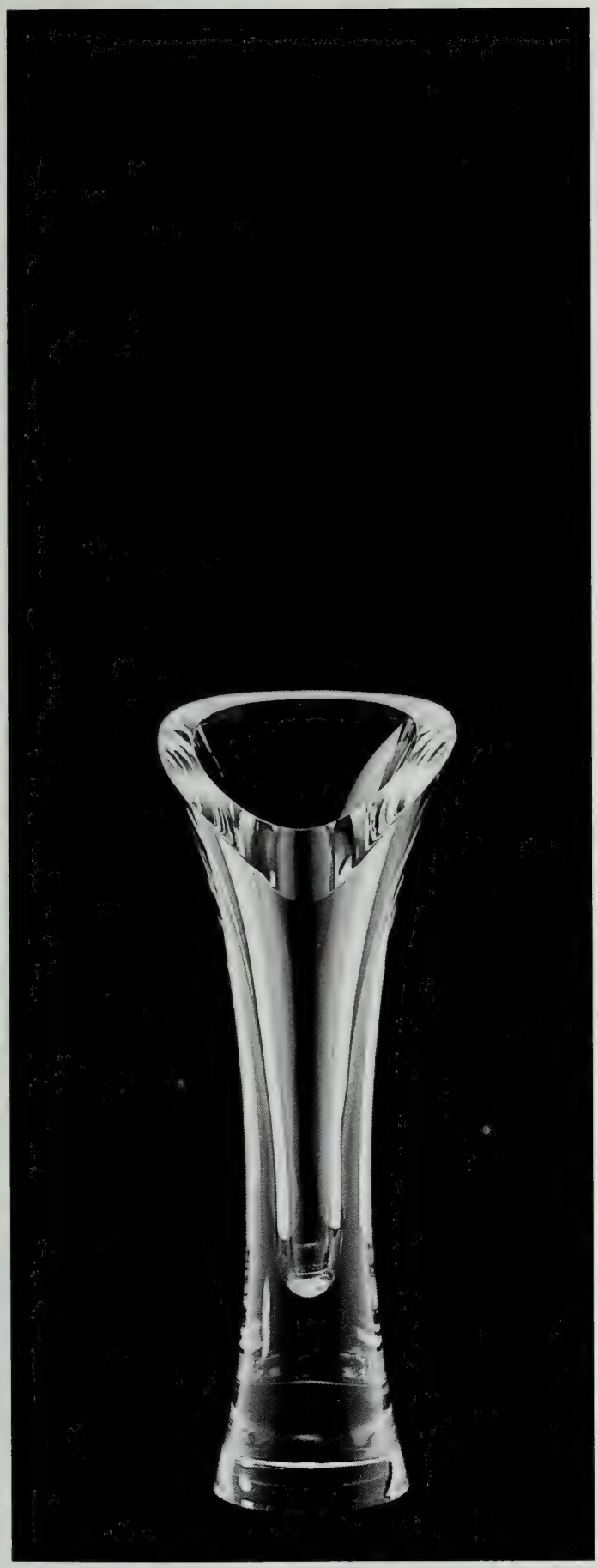

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

In the August 1990 special islands issue, the opening article by Paul Theroux (Guest Speaker) really got me in an island mood. It reminded me of all the islands I'd been to, and how I felt on each one. The villa on Capri is absolutely stunning, but I like how Arne Hasselqvist's Mustique house works so well with the setting. I hope there are more issues like this.

Catherine A. Albert
New York, New York

Talk about serendipity! I've just returned from the enchanted Galápagos Islands and finished reading *The Mosquito Coast* by Paul Theroux, and now I have your special islands issue. I am a longtime reader and collector of *Architectural Digest;* the August issue is a treasure.

Linda C. Brumitt
Tyler, Texas

I have thoroughly enjoyed the last five years of the magazine and learned a great deal about design. Each month I find myself transported around the world. In the August 1990 issue, I admired Beth Dunlop's text for the "Sanibel Caméléon" feature; the photography is always superb.

Gwendolyn Nixon
Watsonville, California

I have rarely read such rubbish as "A Sanibel Caméléon." Look at the photos: The house was inserted into its environment about as gently as the plastic hamburger cartons that litter the roads.

Stephen Toland
New Smyrna Beach, Florida

As the owner of an island house, I found it disappointing that you chose to focus on two very affluent Caribbean islands and their equally wealthy residents in the August 1990 special islands issue. It is distressing to me, as a reader of your publication for over twenty years, to find *Architectural Digest* leaning more and more in favor of showcasing those of distinct wealth, and social and political position. Do these people really need this amount of free publicity?

Jacqueline N. Yeager
North Charleston, South Carolina

The August 1990 special islands issue was truly commendable. The photographs were sensational. It was really a switch from the landscape I am used to. Only one small comment: Give more credit to the architects!

Stephanie Christensen
Ashton, South Dakota

The August issue of *Architectural Digest* is just fabulous: almost too much champagne and caviar.

Edward Widenhouse
Las Cruces, New Mexico

Visit an island and you will forever hear, in your heart, its siren song of return. I assume *Architectural Digest* was under such a spell when it featured Arne Hasselqvist's house in the August 1990 issue.

Thomas Tollefsen
Santa Rosa, California

What an incredible *feeling* the August 1990 special islands issue is. Thank you for whisking me away on this two-hundred-page vacation. By the way, *The AD 100* is the best frequent-flyer bonus I can think of!

Ursula J. Hermacinski
Beverly Hills, California

I was delighted to be a part of *The AD 100*. But I would like to point out that although I decorated the family wing at Sudeley Castle, the credit for the design of the drawing room should actually go to Adam Pollock.

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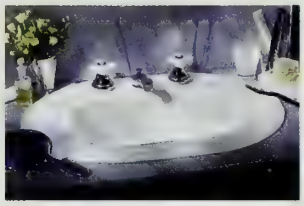

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PEOPLE ARE THE ISSUE

JIM MCHUGH

On page 197 of this issue you will find an experiment called The AD Collection, part of our ongoing effort to provide Architectural Digest readers with direct access to the world of fine art and antiques. We present The AD Collection as a unique opportunity to browse among a rare selection of pieces offered by twenty-six of the most respected art and antiques dealers in the United States. Each piece in the collection is being reserved specially for readers of Architectural Digest, and 5 percent of the net sales price will be donated to charity. I want to thank our distinguished dealers for their cooperation, and for their trust in taking part in this unprecedented venture. It's appropriate, too, that The AD Collection appears within the pages of another experiment, our first special issue devoted entirely to architecture. As with all of our experiments, we're eager to hear your response.

Paige Rense *Editor-in-Chief*

ROB LANG

Robert A. M. Stern

Remaking the Mediterranean Style

For a seaside villa in New Jersey, Robert A. M. Stern has conjured up the Mediterranean, but with a decidedly classical sensibility. The 16,000-square-foot house is surrounded by what the architect describes as "an idealized, classical landscape"—a vital factor in the design. On the main floor, for example, the living room, dining room and card room all contain French doors that open onto a wide terrace overlooking a sunken garden court. Stern and landscape architect Robert Ermerins planned the court so that water from a stone basin at the top spills over into a series of smaller basins. On the ground floor is an indoor lap pool, set in a vaulted room with walls and columns surfaced in mosaic tile. The card room is another unusual space. Influenced by the work of Jean-Michel Frank and Emile-Jacques Ruhlmann, it was "intended to evoke a men's card room of the 1930s," Stern points out. A final period touch: Illuminating each table is a hanging lamp of bronze, opaline glass and enamel. *See page 102.*

ROB LANG

Robert Venturi

In the Coastal Vernacular

The owners of a waterfront Long Island Sound residence, which was built by Venturi, Scott Brown and Associates in an abstracted Shingle Style, first learned about the Philadelphia architects after their son, a painter, had heard Robert Venturi and his wife and partner, Denise Scott Brown, lecture at the University of Pennsylvania. The clients soon became ardent admirers of the firm's work and of Robert Venturi, who was in charge of their project. "It all began with the house that he built for his mother," says one of the residents, referring to the now-famous icon in Chestnut Hill, Pennsylvania, that the architect designed in 1961. "Venturi is amazing. He can take from all the past architectural eras and still the product is his own. I think history will prove him a visionary." *See page 112.*

ROB LANG

Denise Scott Brown

JIM MCHUGH

Antoine Predock

Dynamics of Venice Beach

"The Venice, California, project was quite different from other residential projects I've had, but it was similar as a qualitative challenge. I'm used to working with a natural setting, and here, instead of a number of acres in the desert, I had to work with a thirty-by-ninety-foot lot on the ocean," says Albuquerque-based architect Antoine Predock. "The resident is a pilot, and I had been an engineering student and spent summers working in the aircraft industry, so we shared an interest in crafting the house, particularly when it involved some mechanical aspects, such as the huge pivot window," continues Predock. Among his current projects are hotels for Disney World in Orlando and Euro Disney, a humanities building for the University of California, Davis, and the American Heritage Center and Art Museum at the University of Wyoming. *See page 120.*

continued on page 16B

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continued from page 14

RUSSELL INGRAM

Stanley Tigerman

Unconventional Wit near Chicago

A 3,500-square-foot residence northwest of Chicago provided Stanley Tigerman with an unexpected set of challenges. The main obstacle was working within the constraints of his clients' modest budget. But the design, which combines clustered elements reminiscent of farm structures with such materials as split-face concrete block, stucco and galvanized roofing, is surprisingly complex and witty. The house comprises six primary elements: a pair of single-car garages, two living wings, a central tower and, at the rear, a pine deck overlooking a creek and surrounding woods. The hectic pace continues for the sixty-year-old Tigerman: Last summer he and several other architects designed installations at the Mackintosh wing of Glasgow's noted Hunterian Art Gallery. But perhaps his most intriguing venture is what he will describe only as a "mysterious project for Disney in Burbank." *See page 124.*

Mario Campi

Franco Pessina

Rationalism Revisited in Switzerland

"We used the form of a courtyard house because of the small sites in Switzerland," Lugano-based architect Mario Campi explains. "It allows the inhabitant to focus on a very private area." Although the primary concern for Campi and his partner, Franco Pessina, was to create a residence on Lago di Lugano for a German film and television producer that could be used for conferences, the governing principles were geometric. The partners' regional affiliation is with Switzerland's Italian-speaking Ticino region, where Rationalism—the movement that combines geometric elements within a continuous history of architecture—has its greatest presence. Campi and Pessina have done several residences there, but they are now designing two large-scale commissions—the IBM headquarters building and a public housing project—in Zurich, the city in which they were educated. *See page 130.*

Thierry Despont

The Frick Family's Clayton House

"I am first and foremost a residential architect, and that always has to do with designing fine interiors and working with craftsmen. That's why the restoration work I do is not separate, it's another facet of my practice," says Thierry Despont, the French-born architect who restored Clayton, the former Frick family residence in Pittsburgh. "I emphasized to the board of directors that the focus of the restoration was how the family lived," he continues, noting that the house was inhabited by Helen Clay Frick until her death in 1984. "It was remarkable how much the personality of Henry Clay Frick was still in the house, and one of the great things about working on it was getting to know the personal life of a great American entrepreneur." "We chose Despont," says the museum's director, DeCourcy McIntosh, "because we needed a restoration architect with a strong expertise in interiors. Despont won us over by his enthusiasm, his vision and his power to organize." Today, Despont is designing a number of large houses, as well as the J. Paul Getty Museum's future decorative-art galleries, a series of fifteen period rooms organized chronologically for the collection of European furniture. *See page 140.*

RIEDER & WALSH PHOTOGRAPHY

DeCourcy McIntosh

BRUCE KATZ

Hugh Newell Jacobsen

Palladian Abstractions

"Vincent Scully was my teacher at school, and he said that a house is only memorable when it's irrational," says Hugh Newell Jacobsen. Of the Michigan residence he designed for a commercial builder and his wife, Jacobsen comments, "Sure, it's a nutty house. My mother would have a fit! Before she died she told me, 'We're inordinately proud of you, Hugh, but we don't know why anyone would actually hire you!' " The American Palladian design, with such precedents as Stratford Hall and Mount Vernon, combines a spaciousness with "the illusion of sitting on a hundred acres," the architect continues. "The ceiling in the Great Room is so high—about twenty-eight feet—you could make your own weather there." He's particularly happy with the landscaping, which he outlined to include several pear tree allées. "If architecture is the conception and creation of space with bricks and mortar, landscape architecture is the creation of space with plant material and earth." *See page 144.*

Bernard Wharton
Allan Shope

Intimate Grandeur on the Water

When Suzanne and Norman Hascoe purchased their current house in Greenwich, Connecticut, several years ago, they closed the deal on December 20 and were anxious to get the restoration process under way. Because of their involvement with the museum of the Rhode Island School of Design, they knew the reputation of architects

continued on page 18

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From the day Jean-Marc Vacheron first opened a modest workshop in Geneva and took on his first apprentice, Vacheron Constantin has never ceased to turn out outstanding timepieces.

With "Kalla," "Phidias," and "Malta" Vacheron Constantin now launches yet another exceptional collection in homage to the Art of Time.

ART ROOTED IN REASON

Vacheron Constantin watchmakers have always displayed near-fanatical pride in the beauty and ingenuity of their watches. Their motivations are rooted in the spirit of a bygone era known as the Age of Reason.

It flowered in Europe during most of the 18th century. Like other scientific crafts of the time, watchmaking enjoyed intellectual kinship with mathematics and even with philosophy. Man was then in the process of ordering his universe around precepts rooted in reason rather than belief and timepieces had a role to play in his systematic exploration of the visible world. Astronomers, navigators and thinkers in every discipline reflected on the nature of Time and made use of timing instruments. Known as "cabinotiers," the watchmakers of Geneva were intimately involved in this process. Most of them were erudite humanists, well-read and inquisitive, fully aware that their watches would be valued as much for the science they embodied as for the fine craftsmanship they displayed.

The exact measurement of time had by then become invaluable to the progress of society. The timepieces created by Jean-Marc Vacheron and his colleagues are valued still today as genuine contributions to the advance of civilization, steeped in the spirit of an admirable age, regulated by the rule of reason.

PASSION SPANNING CENTURIES

Although Jean-Marc Vacheron's interests ranged from scientific discoveries to the study of history, watchmaking remained his one abiding lifetime passion. A familiar figure of the "fabrique," as the watchmaking quarter of Geneva was called, he soon astonished his peers by his singleminded preoccupation with his craft—and by the masterpieces he created. As his workshop and his business developed, he took painstaking measures to transmit his deep love of the science of time to his heirs, sharing his passion as well as his skills with all who worked at his side. In that way, Jean-Marc Vacheron was able to ensure that his spirit would live on, spanning the centuries, up until this very day. His son, then his grandson,

followed in his footsteps while never deviating from the principles he had previously laid down. A dynasty was born that spread the family name and notoriety far and wide, always wedded to a unique approach to the art and craft of Time. Today, the name Vacheron Constantin remains synonymous with the highest degree of achievement.

"DO BETTER IF POSSIBLE, AND IT IS ALWAYS POSSIBLE."

The other name by which the company is known belongs to François Constantin, who also helped in the creation of the company motto above. He joined the company at the request of the younger Vacheron and devoted his entire life to promoting Vacheron and its products.

Tirelessly crisscrossing Europe for years on end, this talented salesman was able to convince private customers and merchants alike that Vacheron watches belonged in their future. His efforts greatly helped Vacheron in consolidating its hold on the quality watch market.

His correspondence with Geneva, which is now a treasured part of the company's archives, shows him to be a shrewd negotiator and a strong advocate of the excellence associated with the timepieces he represented. He always convincingly argued against any sort of compromise that might cast a shadow on the integrity of the products he sold. Little wonder, then, that his name is forever wedded to Vacheron's. His passion was always to achieve the highest and rarest form of excellence possible.

The collections recently developed by Vacheron Constantin again express the superb artistry of their master watchmakers and jewelers. These masters remain true to their great tradition and demonstrate the enthusiasm of an exceptional art with a unique style of their own.

For instance, The Phidias, whose classical elegance adorns itself with diamonds, or the Malta with its pure lines set off by exquisite diamonds, highlighting the perfect horological mastery that lends outstanding value to these timepieces. Magnificent examples of a well-structured collection, these watches are the culmination of painstaking effort and a philosophy with which Vacheron Constantin has always been associated.

REGENT KALLA

Every design in the Kalla Collection represents an impressive sum of painstaking effort and uncanny precision. Each brought out the best in Vacheron Constantin's designers and craftsmen. Each is a tribute to their exceptional talent and skill.

Carved right out of solid gold, the watch-frames form elegantly balanced outlines, enhanced by the purest diamonds. Warming each watch right to its heart, racing over its 58,000 facets (integrated Regent model), their intense fires enliven a breathtakingly slim movement's softly gleaming components—in salute to the jewelers' consummate artistry.

Radiating luminous prestige, Vacheron Constantin's Kalla designs express Time's poetic dimension to perfection. For when, as here, art is driven by passion, the results exceed all expectations, rivalled only by a quest for the absolute that began in a modest attic workshop over two centuries ago.

TIME REBORN IN FIRE AND LIGHT

As the industrialization of the planet progressed, our sense of time has changed radically. No longer steeped in poetic mystery, Time has become the universal taskmaster, drilling punctuality and precision into us all. Possession of time has gradually come to restrict Man's freedom rather than expanding it.

Proudly upholding their centuries-old traditions, the leading watchmakers of the world have in their part continued to create feasts for the eyes and mind. Shunning purely utilitarian considerations, they offer the world a steady stream of dreams come true—time adorned with all of Nature's treasures. Here, the jeweler's art joins hands with the watchmaker's science to bring forth exceptional timepieces endowed with a life of their own. Conveying a message of Beauty for Beauty's sake. From their movements most imperceptible workings to the silent fires of precious stones, serene self-assurance simply emanates from such unique creations.

They testify to enduring values of civilization, untouched by Time's inexorable flow.

Watchmaking as a whole has in some ways changed beyond recognition since the advent of the wristwatch in the late 19th century. But in some ways only: the fine art of mechanical time has remained much as it was in the days of the "cabinotiers," those master watchmakers of an earlier day. Modern watchmakers naturally work with more accurate and efficient tools and instruments, but the soul and the spirit of their craft is intact. So when a Vacheron Constantin watchmaker turns out yet another masterpiece today, he is only doing what has come naturally for centuries.

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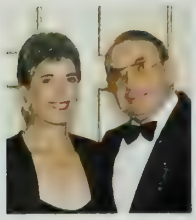

Suzanne and Norman Hascoe

Allan Shope and Bernard Wharton, both RISD graduates. "Through the architects, we hired a wonderful contractor, Mike Hobbs," Norman Hascoe recalls, "and he worked through the holidays, stripping the entire inside and building a steel frame to support the roof." The house had been altered so many times that in some rooms several layers of ceilings and walls were revealed. When they were eliminated, "the whole house changed in style and volume," says Hascoe, still in awe of the architects' abilities. The next September, less than nine months later, the house was ready. *See page 152.*

MARY E. NICHOLS

Bob Ray Offenhauser

The House of the Butterfly

"When this Los Angeles commission came along, I had just completed a Japanese house that turned out very well," says architect Bob Ray Offenhauser, "so I decided to try another Oriental design—this time one with a Chinese influence. Bringing over Chinese craftsmen posed several problems, however. First, to secure their visas, we had to show that there were no craftsmen in the United States who could lay tile the particular way we wanted. Also, the craftsmen's initial response to my plans was that I had designed it wrong. We explained that we had strict building codes to follow and quickly worked it out. It was an extremely interesting project to do. I like clients who allow me to stretch. I am currently working on a Thai house and a Moroccan palace in the California desert. Who knows what will be next?" *See page 166.*

Akira Watanabe

Internal Logic in Tokyo

"My work is about creating environments that walk a tightrope between traditional and modern aesthetics," says architect Akira Watanabe of Tokyo. "I have designed plenty of buildings in congested urban areas, but I want to see what kind of influence wide-open spaces will have on my work." Although he has never worked abroad, he envisions the plains of the American Midwest or the rolling hills of the French countryside as a desirable backdrop for a future project. In the meantime, he is busy with the design of a resort hotel on the grounds of a golf course on

continued on page 22

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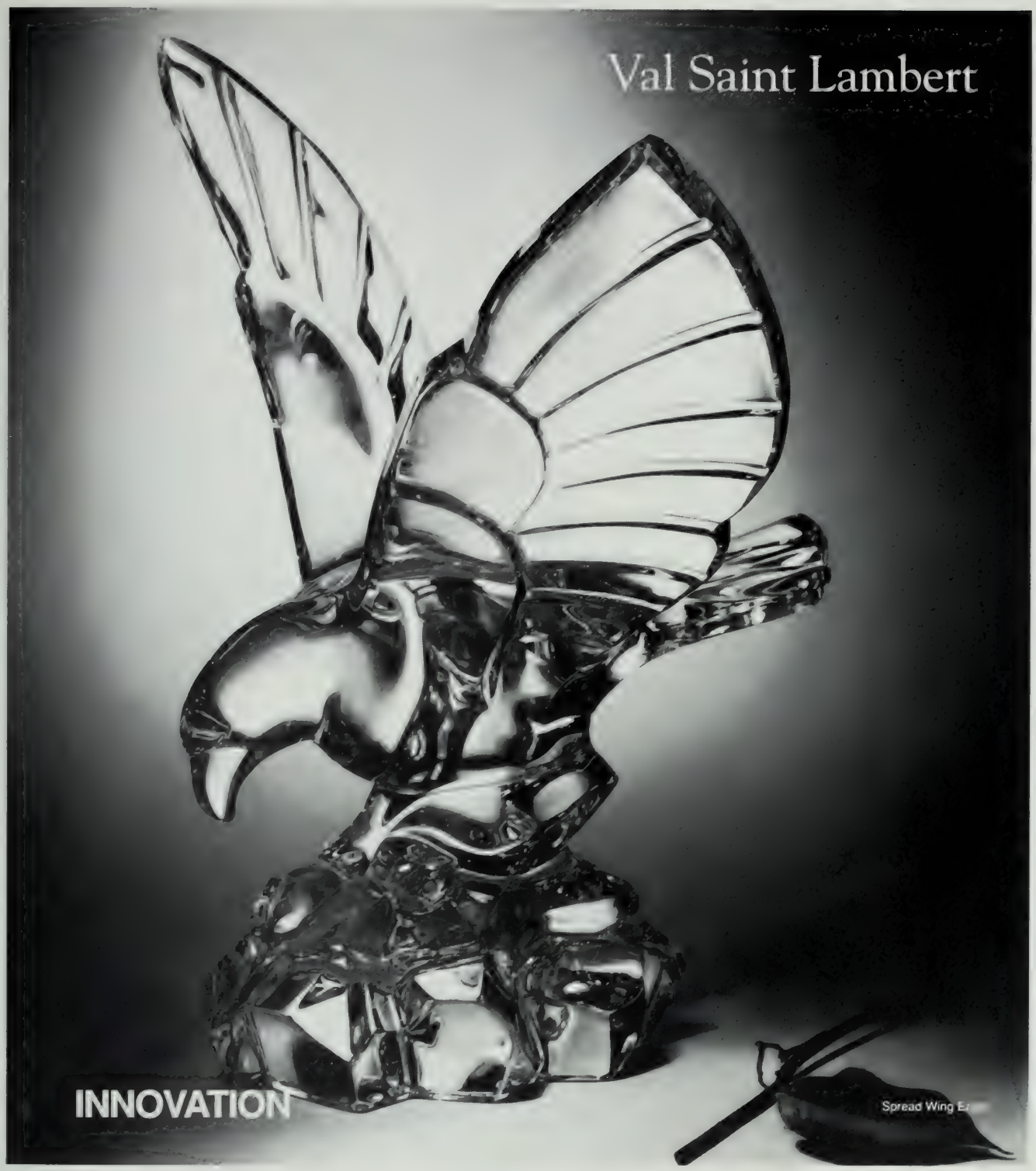

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MACHINE

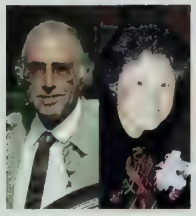
JAGUAR

continued from page 18

Hokkaido, Japan's northernmost island, a commission he says is the first of its kind. When he has leisure time, Watanabe enjoys tennis and go, a Japanese game similar to chess. Thinking strategically, he says, helps him to solve design problems and to refine his unique blend of traditional and contemporary Japanese design. *See page 176.*

JIM MCHUGH

Bart Prince



Joe and Etsuko Price

Of a Visionary Nature

"Everyone asks me, 'What style is it?' " says Joe Price of his southern California house designed by Bart Prince of Albuquerque. "But I believe architecture is about solving problems. I just gave Prince the problems, and he came up with solutions that surprised me and that no one had envisioned before." The two had met when Prince completed plans for the Los Angeles County museum's Pavilion for Japanese Art, which Price commissioned to hold his collection. "The Prices didn't ask for a particular style. They never made a sketch—they just gave me functional requirements, and the design came from that information," notes the architect. "Prince also worked with Kisho Kurokawa and the Yasui family craftsmen on the teahouse," adds Price, "so it is really an artistic collaboration." *See page 182.*

NORMAN MCGRATH

Peter L. Gluck

Contemporary Tradition

Yale-trained architect Peter L. Gluck of Manhattan fused a number of ideas and concerns in a Westchester County house that draws on the local architectural heritage. "It is interesting to look at a design problem on its own terms," explains the architect, who is currently working on two churches and a synagogue. "I look at each project as special and different in order to develop an aesthetic that conforms to a particular wish." In this case, the clients requested a residence that reflected the traditional houses in the area and yet exuded a contemporary feel. They also wanted a comfortable room that could accommodate concerts for an audience of a hundred. Apart from acoustic considerations, the architect drew on seemingly disparate historical sources, even his working experience in Japan. "Although I had initial misgivings about some of the design elements," the husband says, "I can't think of anything that hasn't met my highest expectations aesthetically or functionally." *See page 190.*□

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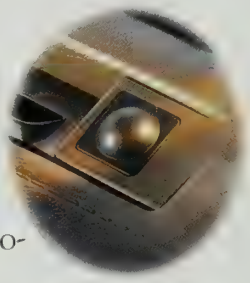

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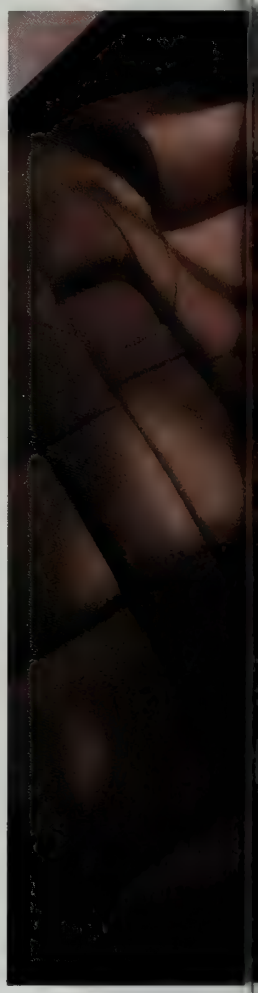

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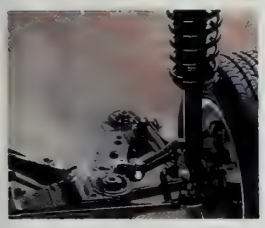

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ARCHITECTURAL DIALOGUE

Charles Jencks and Kurt Andersen on the Postmodern Legacy

JIM MCHUGH

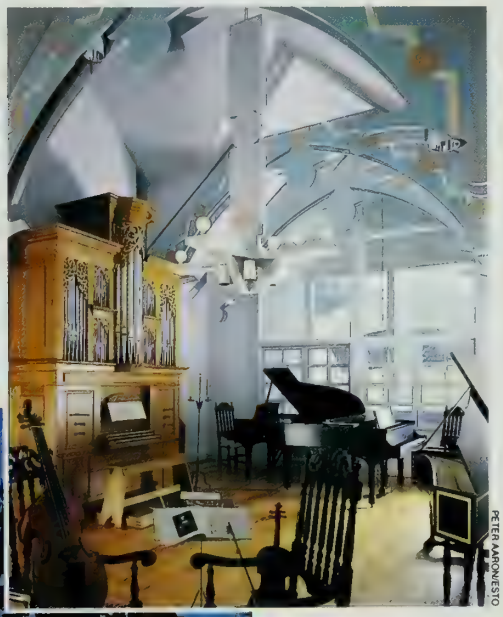
JIM MCHUGH

Architecture critic Kurt Andersen (far left) queries Charles Jencks (left) about the current state of architecture and the future directions it may take. Jencks, who is based in London and teaches at UCLA, has written numerous books on contemporary architecture; his latest book is called *New Moderns.*

BELOW: Of the many architectural borrowings in a Delaware residence designed by the firm Venturi, Rauch and Scott Brown in 1978, the Carpenter Gothic inspired the music room. The lofty arches and whimsical detailing exemplify the referential yet playful nature of the design. Robert Venturi's 1966 book, *Complexity and Contradiction in Architecture*, established and defined many of the Postmodern practices still seen today.

Kurt Andersen: How would you describe *The Language of Post-Modern Architecture*?

Charles Jencks: The story begins with Postmodernism in the sixties and ends in a direction that probably wasn't predictable—the new version of a hybrid classical language. That consensus starts in 1980, and it comes from a lot of different sources—from the Europeans, such as Aldo Rossi and James Stirling, and from the Americans, such as Michael Graves and Robert Venturi. It comes together suddenly, much the way the International Style coalesced in



PETER AARON/ESTO

PETER AARON/ESTO

LEFT: The residence's exterior draws on 18th-century vernacular styles and farm architecture with exaggerated classical motifs, apparent in the flattened columns and oversize pediment. "To give the house an abstract quality, many of the historical details became symbolic," Venturi says of the diverse styles.

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following pages to them.

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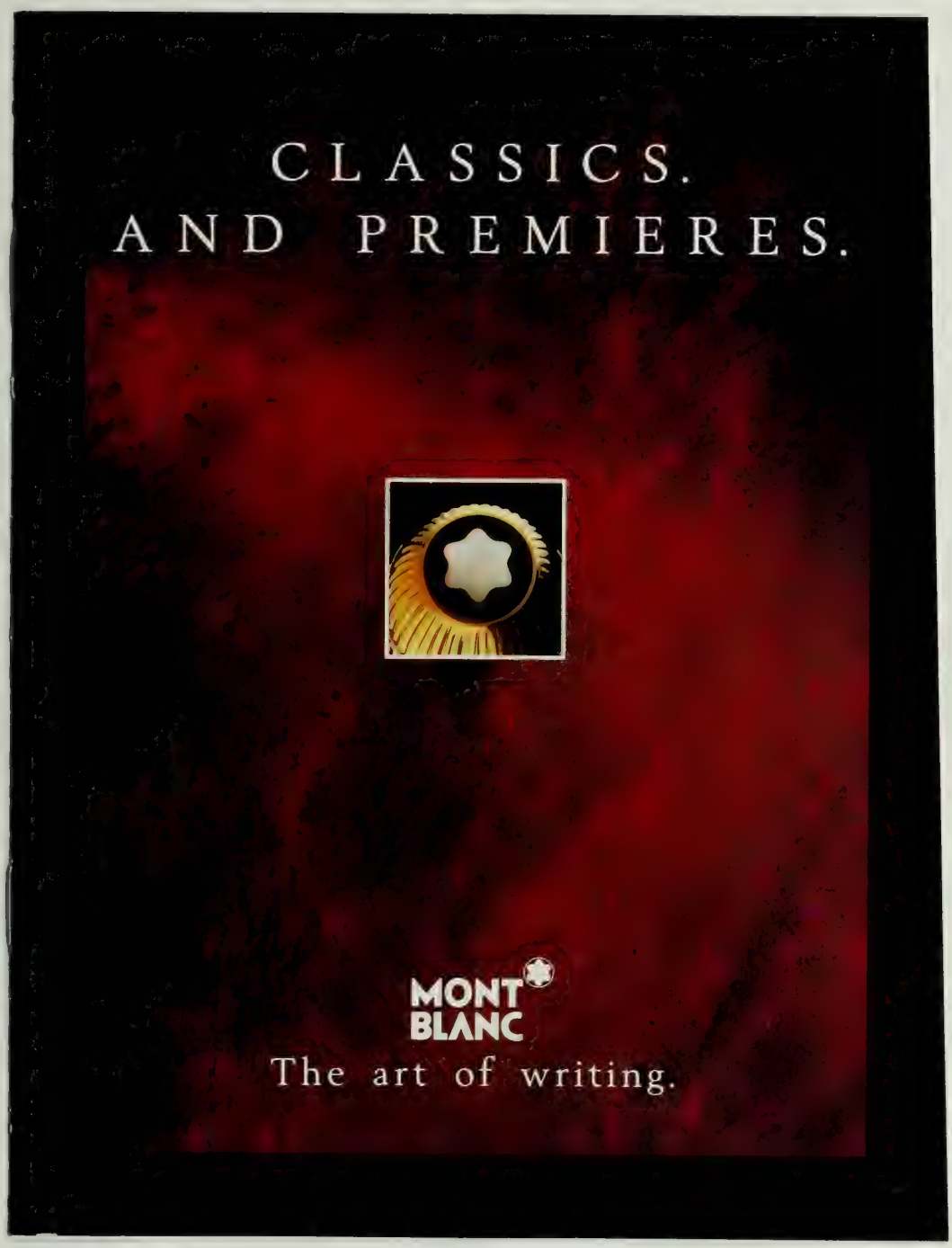

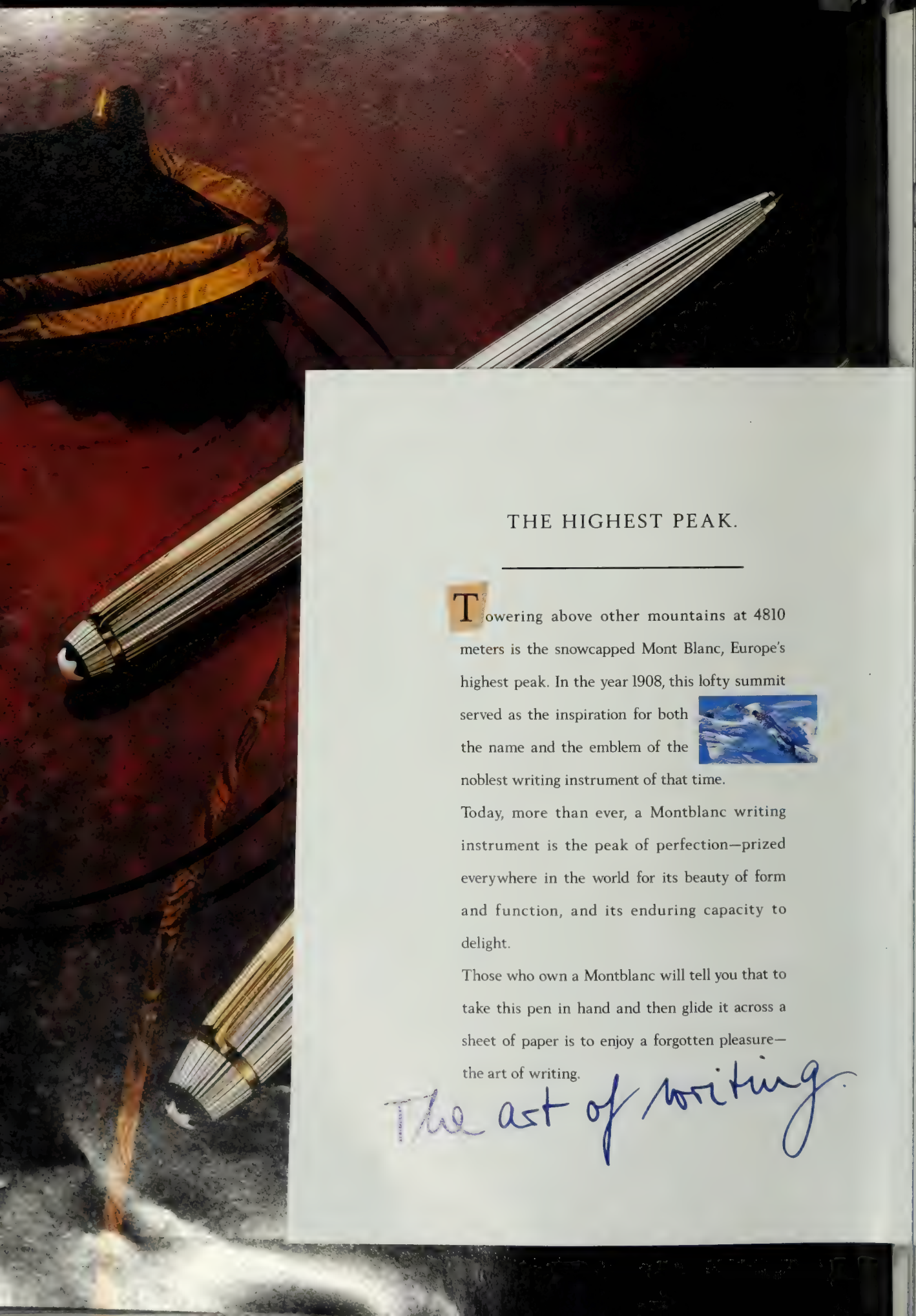

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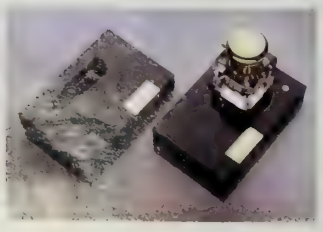

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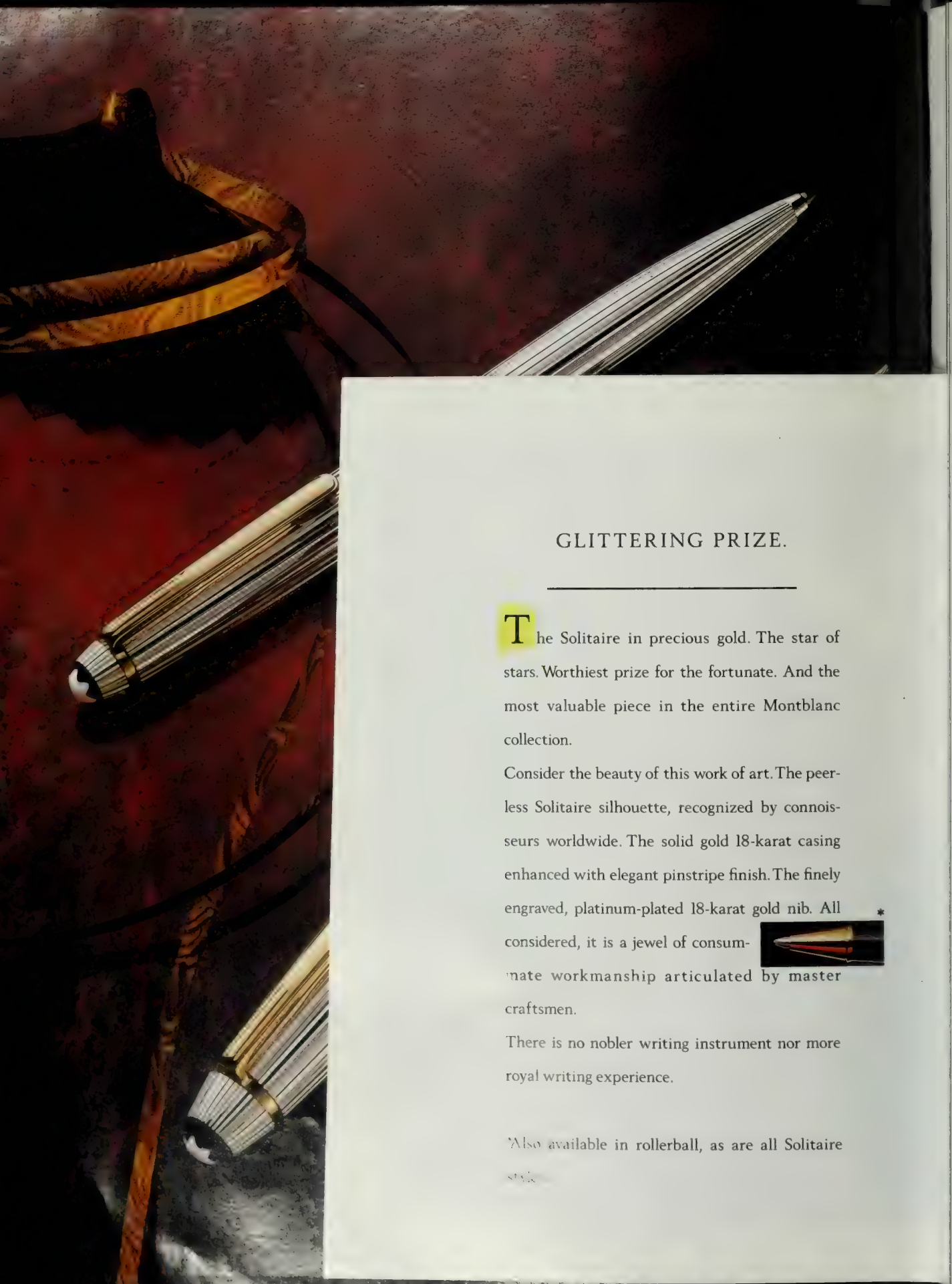

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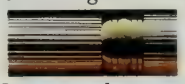

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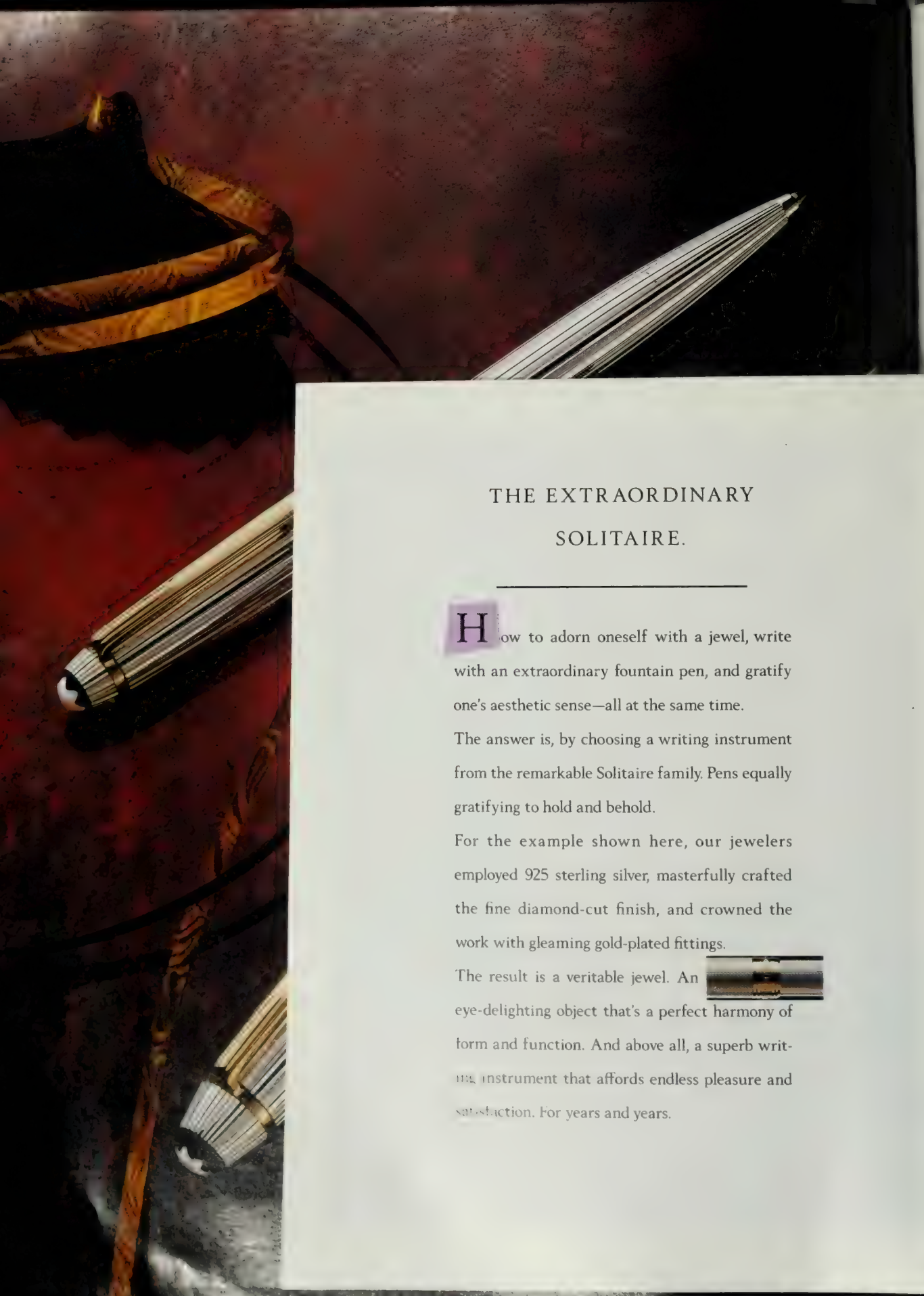

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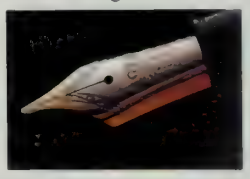

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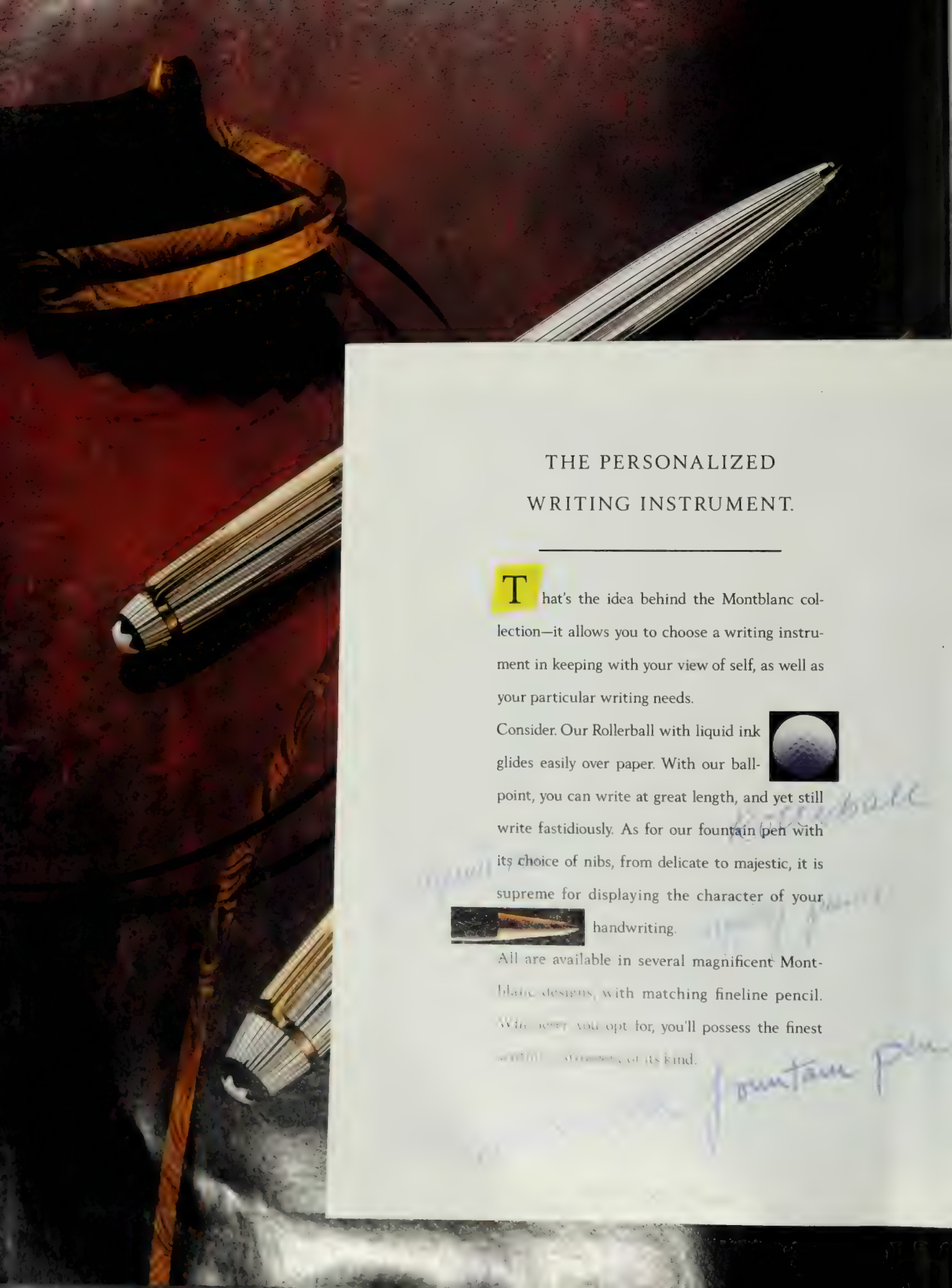

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Charles Jencks and Kurt Andersen on the Postmodern Legacy
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"Architecture should start after the public makes its voice clear."

STEVEN BROOKE

LEFT: A view down a walkway in Seaside, Florida, reveals the careful zoning considerations implemented in the design by city planners Andres Duany and Elizabeth Plater-Zyberk, currently at work on a design for Prince Charles. Jencks praises the Seaside plan for its free circulation of pedestrian and motor traffic, as well as for the town's strict building and zoning codes, which give the development a feeling of architectural coherence.

BELOW: Exploring and undermining the traditional notion of the home, New York-based architect Peter Eisenman designed a series of thematic residences. House III investigates the possibility of understanding the house as a kind of text, a story in the history of architecture. This particular theme is frequently addressed in deconstructivist architecture.

1927. And for similar reasons, Postmodern classicism is the new public language of architecture.

KA: Now that you're in the fifth edition, have you felt obliged to accommodate tendencies like the work of Rossi or Leon Krier, tendencies that, at least in 1975, you might not have construed as Postmodern? At the beginning of *The Language of Post-Modern Architecture* you were really critical of Rossi.

CJ: There are two aspects of Rossi—his theories and his buildings. His arguments for historical memory in architecture were key to Postmodernism in the sixties, whereas his early buildings were too abstract and minimalist. They were even reminiscent of fascist architecture. Since about 1980 he has mellowed and produced a richer architecture in tune with his early theories.

KA: You talk very persuasively about the nature of irony in Postmodern architecture. But are we not now in a late-Postmodern period where much of the irony that originally informed the movement is gone?

CJ: I don't think it has lost direction and creativity in Europe. Surely, James Stirling has kept his biting edge—especially in the Stuttgart Museum and the Tate Gallery addition, where there's some wonderful ironic beauty. Hans Hollein's work in Vienna also mixes styles and meanings in a pointed and witty manner. It's true that Venturi, Robert A. M. Stern, Charles Moore and Graves have become somewhat accommodating as they have moved into the establishment. But exciting Postmodern work is going on in Japan and Germany, by younger people.

There's a very good contextual building called the Landeszentralbank in Frankfurt by six architects under age forty-five. The bank and Hiroshi Hara's Yamato International Building in Tokyo both show the new office type emerging as a "village." That shift in scale to small block planning is a very important development. These architects mix high-tech elements with ironic and historical motifs in a way that isn't overblown—contrary to "Disneyland Postmodernism." So once again the young generation is keeping its cutting edge sharp, while the more established architects are becoming a bit unfocused.

KA: Certainly, but I wonder if it isn't also the case that the Japanese keep their cutting edge because there is none of the complacency that comes from the inevitable return to one's Western heritage. They don't run the risk that Stern, Graves, Venturi, you or any other Western architect does, of simply retreating into the traditions of classicism.

DICK FRANK

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CJ: Yes. There is a problem of assimilation by one's own past culture. But are the Japanese not subject to this? There is also more competition in Japan—perhaps thirty or forty good architects at work today. And the standard of competence is so incredibly high in all things.

KA: The craft is extraordinary.

CJ: Yes. I'm excited about Kisho Kurokawa's recent Hiroshima museum. It's not in either of my recent books, but it would be had it been finished. It is one of the canonic buildings of Postmodernism, along with four others I mention at the end of *Architecture Today*.

ATELIER HANS HOLLEIN

ABOVE: For the Guggenheim Museum in Salzburg, Austria, Viennese architect Hans Hollein has proposed a design to be built inside the city's main geological formation, the Mönchsberg Rock. The model shows the skylighted space cut into the rock that will function as the primary source of light and central access point. The space hints at Frank Lloyd Wright's Guggenheim Museum in New York.

KA: What has it been like to revise your notion of Graves's place in the pantheon?

CJ: Not pleasant, because I am his supporter and friend, but I don't see much development since his Humana Building, designed in 1982. I think he is going to show us, in another two [illegible] he's capable of great work and a change of direction—he's done it before. Besides, his recently finished Newark Museum shows he can pull off a profoundly good building when he takes the time and concentrates.

When I wrote *Kings of Infinite Space* in 1984—about Frank Lloyd Wright and Michael Graves—I saw Graves's commitment as being the forerunner of those who would paint, sculpt and bring architecture back as a full public art. If you're going to do that, then you have to give the symbolism a certain resonance—a depth of meaning. One has to have social tasks and artistic ones that are symbolically related. But instead, Michael collages signs—the Seven Dwarfs—just as Bob Stern applies the twelve Disney characters to his Disney Casting Center. There is no depth of relationship between these clichés and the rest of the building. They are tacked-on signs, what I call a "signolic," not symbolic, architecture.

KA: Yes. Disney risks being, I think, an almost dangerous kind of patron for Graves, Stern, Venturi.

CJ: Funnily enough, they've turned into modernists and one-liners with the Disney buildings. Postmodernism was invented—with its double-coding—to supplant this kind of one-dimensionality. But they'll survive. In one sense I think they should be applauded for trying to turn the Disney corporation into a center for architecture, but like Scott Fitzgerald, who failed to turn Hollywood into an Olympus of literature, they haven't yet succeeded.

KA: You have coined a wonderfully apt phrase, "the New Tuscanism." Why the appeal of a particular regional Ital-

KISHO KUROKAWA ARCHITECT & ASSOCIATES

ABOVE: Kisho Kurokawa nestled his high-tech design for the Hiroshima City Museum of Contemporary Art in a thickly forested park. The structure optimizes the number of indoor-outdoor spaces and uses materials particularly reactive to natural light. The effect, Kurokawa maintains, is a "symbiosis of nature and architecture." Jencks believes it will come to be considered one of the seminal Postmodern buildings.

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Charles Jencks and Kurt Andersen on the Postmodern Legacy
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ian vernacular among architects in every Western nation in the last five or ten years?

CJ: Partly as a reaction against the excesses of the overrich kind of Postmodernism that was too nineteenth century. But I don't see this as exclusive. Some architects, like Michael Graves, can be rich and primitivist—as in the Newark Museum.

KA: Right. His San Juan Capistrano Library is very different from his Disney buildings in that sense.

CJ: Yes, and he keeps a commitment to both of them. So does Venturi, and Charles Moore does very understated, low-key buildings when he cares to, as in the library building in West Berlin.

KA: It seems that, among younger architects, a rejection of the Postmodern began some time ago. As we look ahead, isn't the richness of Postmodernism going to seem dated, as younger architects move toward a sort of asceticism and severity of form.

CJ: Yes—among the young, and even the profession at large, there is a retreat because of an overripe, mistaken Postmodern symbolism. If you are going to do rhetorical architecture, it must be symbolically rather than ornamentally embedded. My writing in the early 1980s, when the reaction started, said, "Look, the rules of ornament proposed in the nineteenth century and formulated by Owen Jones and today by E. H. Gombrich are extremely sophisticated and become a language in their own right." No architect has yet taken on Owen Jones or Gombrich. It's sad and frustrating, because we have this incredibly intelligent tradition of theory, and architects aren't using it. Perhaps Peter Eisenman will rediscover these ideas because symbolic and ornamental architecture is an intellectual affair relates to the way serious content is encoded and then is played like a symphony, building up expectations—movements toward a climax—and finally providing something a little different, a surprise.

The academies and the tradition of Postmodernism should have led the younger generation to come along and produce better ornament instead of a new asceticism. I would say it is regressive to retreat to minimalism as a reaction. In any case, Postmodernism will survive very well as a minority tradition, and be much better for that—in opposition.

KA: In *The Prince, the Architects and New Wave Architecture,* you make the point that works of architecture should be judged as successes or failures on their own terms and not rejected a priori because of their style. That is a sensible approach, but I wonder if this can ever override the sense of stylistic embattlement, of ideology.

CJ: No. I would say that it's a question of "both-and." While you may reject the ideology of modernism or Postmodernism, which is Prince Charles's right or anyone's right, it seems to me that you should still make distinctions within a genre, and make a "both-and" judgment. Say, for instance, "This is the wrong style for the job, but he is very good at it." That's the proper way for the prince to proceed, instead of making a pure ideological judgment.

"Among the young, and even the profession at large, there is a retreat due to a mistaken Postmodern symbolism."

KA: What I'm wondering is whether that's a practical prescription.

CJ: Yes, I think so. The converse is aggressive, because you assume that if your ideology won, then things would be all right. Clearly that does not follow. Let us suppose that the prince wins, and that every architect in Britain is magically turned from a frog into a Classical Revivalist: You still haven't said anything about the quality within the revival. And you have surrounded yourself with people who may not be as good, in their way, as the people you have just overthrown. So you win the taste revolution at the cost of losing the quality war.

KA: There is talk, in a kind of glib, automatic way, that deconstructivism will become the Postmodernism of the 1990s. Although there are signs of bad, second- and third-rate deconstructivism, could it extend beyond the coterie that it now influences?

CJ: It may be a nine-day wonder. The same problems of overproduction, inflation and gigantic size that beset Postmodernism are already besetting deconstructivism. I think it won't be the style of the 1990s, but it probably will be one of the reigning approaches for the next few years.

KA: Unlike Postmodernism, which still appeals pretty deeply to a kind of popular discontent with modernism, and to nostalgic longings of various kinds, it's hard to imagine any but the most easily buffaloed clients accepting deconstructivism.

CJ: I disagree—there's plenty of life and dynamism to the language of form. People will find the "flying beam" of Zaha Hadid exciting, and the skews and clashes of Coop Himmelblau very stimulating. I think Frank Gehry is immensely popular.

KA: I don't consider Gehry's work deconstructivist.

CJ: And he doesn't think so. But his style is certainly deconstructivist, and insofar as the style has a certain life, it can really make links to the populace at large, and become accepted. If you look at this new movement from a pluralist position, it's a good thing, because it extends the range of genres. And I have always argued that essentially Postmodernism is a notion of genre, instead of zeitgeist, or a single spirit of the age. In other words, if you have four or five styles and a good architect capable of using all of them, then he can, as they could

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CHANEL

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, COSTA MESA, CHICAGO, SAN FRANCISCO, DALLAS, PALM BEACH, HONOLULU, WASHINGTON, D.C.

Charles Jencks and Kurt Andersen on the Postmodern Legacy
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in the eighteenth century, vary the style to suit the job.

KA: Very contextual.

CJ: That's the idea. I would support deconstructivism, though I don't support its ideology or its meaning—I am not a nihilist. But of course Peter Eisenman, Daniel Libeskind and Bernard Tschumi are, like so many deconstructivists, firm believers in a nonsensical universe.

KA: That's why I keep Frank Gehry outside it. I think his intent is entirely more wholesome and social, and able to inspire joy, than Eisenman et al.

On the issue of urbanism, how important do you think the work of Florida architects Andres Duany and Elizabeth Plater-Zyberk is in terms of their town planning mission?

CJ: I think the agenda, in which they acknowledge Leon Krier's influence, has been extremely important. I do regret that none of them seem sufficiently aware of how it relates to Jane Jacobs's theories directly—in fact, calls for small block planning, mixed uses and mixed ages are things that now twenty years later have become the formulas of Krier and Duany. Jacobs was the one to put mixed-use, historical cities and "small is beautiful" on the map. All of these very general trends that she supported in 1961 in her great book, *The Death and Life of Great American Cities*, fed into Krier and Duany. That's the best model of urbanism. It is nicer to live in that kind of city than a huge modernist city—if we have a choice. The notion of the "office as a village," or what is called village planning, also comes out of Jane Jacobs, and it isn't particular to Duany. Duany and his wife, Elizabeth Plater-Zyberk, tend to be building villages for suburbia and for small-town America. I would also mention Stern's very good and inventive theoretical work on the suburb in 1977. Krier and Duany are in keeping with Stern, so we have an important American tradition there that I think will continue.

KA: What interests me about Duany and Plater-Zyberk is not so much their intellectual originality—and indeed, they do owe a debt to Jane Jacobs—but rather that unlike Leon Krier, they are really sort of brainstorming the world, dealing with developers, residents and bureaucrats. They are worldly and relentless *and* have a sense of mission. That, especially in America, is a brave and considerable achievement.

What do you think about the idea that many of those around Prince Charles have advocated, and some people in America endorse, of having plebiscites about proposed buildings? What they should be like, and look like? Is that a dangerous notion?

CJ: Again, it seems to me that the Postmodern attitude toward that is very positive. It's grown up from a lot

of different sources—from Jane Jacobs, advocacy planning, the whole notion of community architecture. But these sources are only half the answer. And that's one of the reasons why I've always insisted on double-coding as the essence of Postmodernism, the idea that you design a building twice—once for the people and the context and once for the profession. Without that input from the people—or a plebiscite—an architect doesn't know what to symbolize, what to really value. And if he can't take into account those tastes and drives, then the architect will just be following his own whims, and the styles of the moment. Perhaps I am a minority of one among the professionals in saying that it is absolutely necessary to provoke the community into action, to provoke the client into confronting the architect and have something creative result. From that confrontation, the values of what a society wants can come out. So I am in favor of plebiscites as a precondition for architecture. Architecture should start after the public makes its voice clear. Then one might either have a competition based upon the styles and functions the public wants, or have the architect commissioned. What is frustrating is to mix up the two activities, so that the plebiscite goes on while the architect is designing. Then you get into a mess where everybody is trimming, and lobbying, and you get a compromise. You may say, "Well, how can you even separate them once you start the process?" But theoretically, you can separate the two processes.

KA: How do you think Postmodernism will fare in the nineties?

CJ: If you compare the history of Postmodernism to a multistage rocket, in its first phase, the movement reached a certain level, and then the second-stage booster didn't ignite. It stayed at the same level in America. But I am convinced there is going to be another blast-off in the nineties, which will cut across social issues much more decisively.

KA: Are you sure that it will deserve to be called Postmodern?

CJ: Definitely. In simplistic terms, it is the replacement of the mechanistic paradigm by the biological and organic world view. The new biology, and also a more sophisticated cultural model for understanding how nature and society work, are replacing modern paradigms. That new picture is just in the making.

KA: I agree with you that it is an emerging sensibility, but I guess I don't have the same intuition of how it will result in a coherent architecture. It could result in various architectures.

CJ: Yes, but my guess is that it will produce its own symbolic style, which will come right out of Post-

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Charles Jencks and Kurt Andersen
continued from page 39

modern classicism; it will still be partly classical and high tech.

KA: A kind of architectural primitivism, as in the work of Antoine Predock or Mark Mack?

CJ: Well, Postmodernism is radically eclectic, so it may have primitivist elements. If you look at the Hiroshima museum by Kisho Kurokawa, it is primitivist as well as many other things. It binds past, present and future into a difficult whole. That's just one example of the kind of building I would predict as prefiguring the nineties. Hiroshi Hara is also doing that sort of thing.

KA: What about your own work? Your architecture? What are you currently working on?

CJ: I have decided not to do any architecture for the moment, so my latest book concentrates on many areas of the postmodern world—science, politics, economics and a little architecture. What's so curious is the way the word *postmodern* really is right for so many developments that extend, transcend, incorporate and change the essence of the modern. I am more convinced than ever that the modern world is drawing to a close in all areas—even modern science is over.

"Postmodernism will survive very well as a minority tradition, and be much better for that—in opposition."

KA: Assuming Newtonian science to be modern?

CJ: Yes, and particularly the world view that comes from it—the mechanistic, reductive, deterministic world view. And the idea of mechanism as the driving metaphor for our culture is finished. It's had it. The future, as far as metaphor is concerned, is all biology, information and semiosis—the Age of Meaning. □

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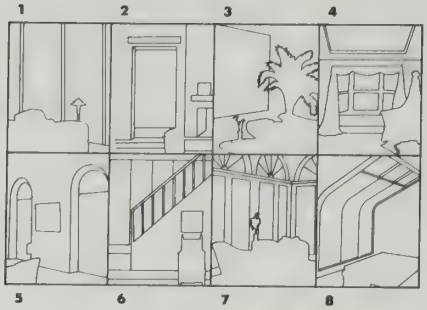

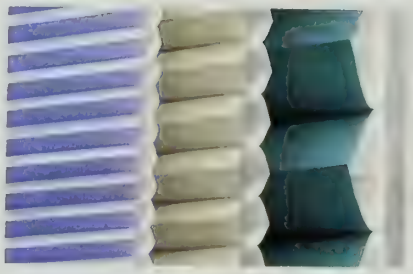

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ARQUITECTONICA AT HOME

Laurinda Spear and Bernardo Fort-Brescia's Miami Residence

By Beth Dunlop

PHOTOGRAPHY STEVEN BROOKE

Known for using bright colors and dramatic forms, two of Miami's leading architects, Laurinda Spear and Bernardo Fort-Brescia (left)—principals of the firm Arquitectonica—designed a residence for themselves in Coconut Grove.

ABOVE: The three-story stuccoed house features simple geometric forms and an irregular pattern of different types of windows with overhangs. Built amid mature landscaping, the residence is located in a 1920s development called Entrada—a community sharing an inlet with docks, a park and a tennis court.

MIAMI IS AN enigmatic city, simultaneously serious and fanciful—a place where paradoxes are the rule. More than most architects, Laurinda Spear and Bernardo Fort-Brescia savor those dichotomies; that is why the energetic contemporary work of their firm, Arquitectonica, has come to be a signature of the city. And as much as any of their designs, the house that they built for themselves and their five children speaks of this implicit understanding of Miami, of its character and contradictions.

"We wanted it to be a house that said something about Florida, a house that didn't have a lot of gymnastics to it," says Fort-Brescia. It is at once thoroughly reasoned and a bit intuitive; it is serious in its intent and ever so slightly irreverent.

They had owned the lot in the Miami neighborhood called Coconut Grove for several years. Once it had been the gateway to a 1920s development called Entrada; and that scheme had left the street with a legacy of idealism—a commonly owned tennis court and a shared inlet with docks and a small park used by the whole neighborhood. The house sits hidden behind bosks of mature palms and other trees, planted over the decades by previous owners who in-

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LEFT: With a parapet wall on one side and a stepped wall for a banister on the other, a quartzite-paved stairway leads to the second-story terrace and rear entrance of the house. A wrought-iron Déco-style sunburst forms the gate.

RIGHT: "Each of the windows becomes a little painting in itself," says Laurinda Spear. One of the front-façade windows is crowned by a semicircular overhang and has an off-center blue window box.

BELOW: Semicircular overhangs protect the second-story windows, and triangular ones cover the third-story windows of the rear façade. "The curves and diagonals cast shadows," says Fort-Brescia, "and suddenly the box is no longer a box." French doors open to the playroom; the second story contains the main living spaces; bedrooms are on the top story.

tended to build there but never did.

"One of our main concerns," says Spear, "was that it not be a house that people would stop to look at."

The practicalities and legalities of building on low-lying land near the water's edge in Miami raised the house one story off the ground and gave it much grander scale and yet it is a discreet house, surprisingly unobtrusive. It has the vast square proportions of an Italian farmhouse and the deft, light touch of an artist's hand.

The stucco walls are painted a muted gray green, essentially the color of concrete that has not yet dried. It is an intensely drab hue, almost ironically so. The early, image-making buildings of Arquitectonica used bold colors in unexpected ways, and that became a kind of hallmark. And indeed, color is always a consideration for Spear and Fort-Brescia, though their preoccupation is more with its pictorial and narrative possibilities and less with the particular brightness or subtlety of the hue.

Arquitectonica's work is marked as well by a profound interest in composition, in examining the building

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16′ x 11′ 8″ circa 1870
Kashan (partial view)
18′ 6″ x 12′ circa 1900
Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840
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Laurinda Spear and Bernardo Fort-Brescia's Miami Residence
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wall as a kind of painter's canvas, and this house is no exception. "The house was, as usual, composed from the outside in," says Spear. It was organized around a simple perimeter. And once the walls were set, "we then proceeded to compose the façade," explains Fort-Brescia. "We punched out windows at a certain interval to create a kind of diagonal checkerboard." It is a methodical façade in a way, and a nimble one in another. No two windows are exactly alike, although there are only two sizes of them. "Each of the windows," says Spear, "became a little painting in itself." They are studies in abstraction and in geometry, clear and frosted panes punctuated with tile and glass block. Each window, says Spear, is "a little vignette."

ABOVE: A movable panel divides the dining room from the living room. Artist Barry Massin crafted Spear and Fort-Brescia's dining table of purpleheart wood with inlays of royal palm and tamarind. The artworks, including the view of the Miami coast, right, are from the architects' collection of Floridiana. The brass chandelier—a drafting table light—was a gift from the Miami architect Wahl Snyder.

RIGHT: In the entrance hall, a 19th-century chest with curved front and marble top contrasts with the contemporary treatment of the front door, made of frosted glass with a pattern of tropical fish.

"We didn't want to do an architect's house. This is a house for a family."

It is spirited as well. "Suddenly a façade that was almost like a Rationalist façade comes alive," says Fort-Brescia. "Then we decided we should add yet another layer of composition.

"After all, it is Florida, and when it rains, it rains hard. If you look back in history, there were always overhangs over the windows. Mediterranean buildings had canvas or wood awnings. Art Déco buildings added eyebrows." But the historical allusion is altered here. Semicircles and triangles of bright blue shade windows and turn corners. Several windows fill out the geometry of the overhangs to become bays; others remain flush with the walls. "We wanted," says Fort-Brescia, "to give life to the overhang." Against the flat, three-story façade, they are exclamation points and much more. "With the bright sun of Florida, they become the form. The curves and diagonals cast shadows, and suddenly the box is no longer a box. They cast a shadow, and the gray green is no longer a solid color," he says.

In another house, shutters and window boxes might have been af-

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Laurinda Spear and Bernardo Fort-Brescia's Miami Residence
continued from page 50

terthoughts, but here they are integral—"just another level of fantasizing," says Fort-Brescia. They are painted the bright blue of the tile in the windows. All the rest of the trim is white—eyebrows, window mullions, terraces, parapets.

In many ways the house represents the evolution of the firm's work, relaxation where there once was greater rigidity. A stairway made of irregularly shaped gray quartzite pavers rises with a distorted perspective to the front door; the parapet that becomes its banister ascends at irregular intervals. Indeed, it has a pictorial aspect, but it is also participatory, definitely a work of architecture in three dimensions.

Spear designed the frosted-glass front door with its decorative pattern of tropical fish. A longtime Miami ceramist, Mary Grabill, created the tile house numbers with a design of turtles and crabs. The fish reappear as cutouts on shutters on a rear window. A wrought-iron starburst becomes a gate at the top of the rear stairway, also of shimmering quartzite.

As the design of the house progressed, it was clear that there would be a dialogue between form and function. Windows that seem whimsical in fact serve the sensibilities of a functioning household, obscuring the views into some rooms, shaping the vistas from others. The small entrance hall looks back to glass terrace doors; each view from inside out is part of a sequence. "Modern houses are expected to have lots of glass, and this one doesn't," says Spear. "I like the idea of a framed view."

The interior of the house has both order and vigor; the rooms are not large, but they open easily onto one another. The walls are a series of sliding planes within the frame of the house, but asymmetrically placed. "We didn't want to do an architect's house," s[illegible] "So [illegible] architects i[illegible]es in [illegible] everything [illegible] them do—arches, cu[illegible]ers—or they try to make a state[illegible] about architecture with lots of plywood and corrugated metal. This is different. This is a house for a family."

For the living room, Spear designed a rug in mythic Florida colors: Coral fish swim across a sea-green surface, within a border of lavender palm trees surrounded by a gold-ocher cityscape. It was manufactured in Fort-Brescia's native Peru. Spear and Fort-Brescia also designed the dining room table, made out of a richly colored wood, purpleheart, with rectangular inlays of such native woods as royal palm and tamarind. The table, crafted by Miami artist Barry Massin, sits on four polished Alexandra Palm trunks that in turn sit on a surprisingly folkloric-looking Chinese rug. Over the table hangs a brass lamp that was the drafting table light of a prominent Miami architect, Wahl Snyder, who died in 1989; he requested it be given to them.

Spear and Fort-Brescia possess an extensive collection of Floridiana—paintings, maps and tinted photographs—that has its roots in Spear's vast childhood collection of Florida postcards. Their collection ranges from antiquities to oddities, but the emphasis is on landscape painting.

The furniture is a combination of found objects and fine design.

The furniture, too, is a combination of found objects and fine design. A chest in the entrance hall belonged to Spear's grandmother, as did a framed Chinese silk robe that sits over the cut shell-stone fireplace. The furniture collection includes a red-painted sheet-metal chair by Howard Meister and a huge primitive painted chest by the Florida City–based artist Richard Warholic.

Chairs by Oscar Niemeyer and Gilbert Rohde flank a chenille-covered [illegible]0s sofa and a Revolution-period s[illegible]e, signed and dated December 19, 1777. Fort-Brescia spied the settee in a garage sale one day, and only when the upholsterer took it apart was its age revealed. "People often think that a modern architect is not interested in the past. That's not true. Modernism is only a matter of understanding where one's work fits in history," the architect says.

The house makes an easy transition from the formal to the familial. The kitchen opens onto a breakfast room. A children's playroom is furnished in 1930s rattan "pretzel furniture," another form of Floridiana. A single cypress tree trunk was stripped by Miccosukee Indians into a handrail for the stairway, and a wave detail follows the rise of the steps from the living room to the upper-floor bedrooms. Several postcards from Spear's collection were used to create a wainscot for the tiled baths. John Hilarides, an artisan working in North Carolina, transformed the tourist images into ceramic tiles. Amazingly, the collection contained an image of the precise location of their house; the tile it became occupies a central spot in the guest bath.

Such details are more than mere homage to Miami; they typify the preoccupations that have propelled Spear and Fort-Brescia's work at Arquitectonica, the subtleties and exaggerations that make design almost magicians' work. Nothing is quite what it seems.

"We have always been interested in scale and changes in scale," says Spear, "in making small things look big and big things look small. And, of course, there is color and composition, the painterly approach to composition." It takes full expression in the simple house in the neighborhood called Entrada. "When I drive up to the house," says Spear, reflecting on the design, "I like the façade. It's orderly, and yet within that, there are all these passages created by the windows." Like quotes from a favorite poem, they are metaphor and allusion, telling us succinctly a story of architecture and Miami. □

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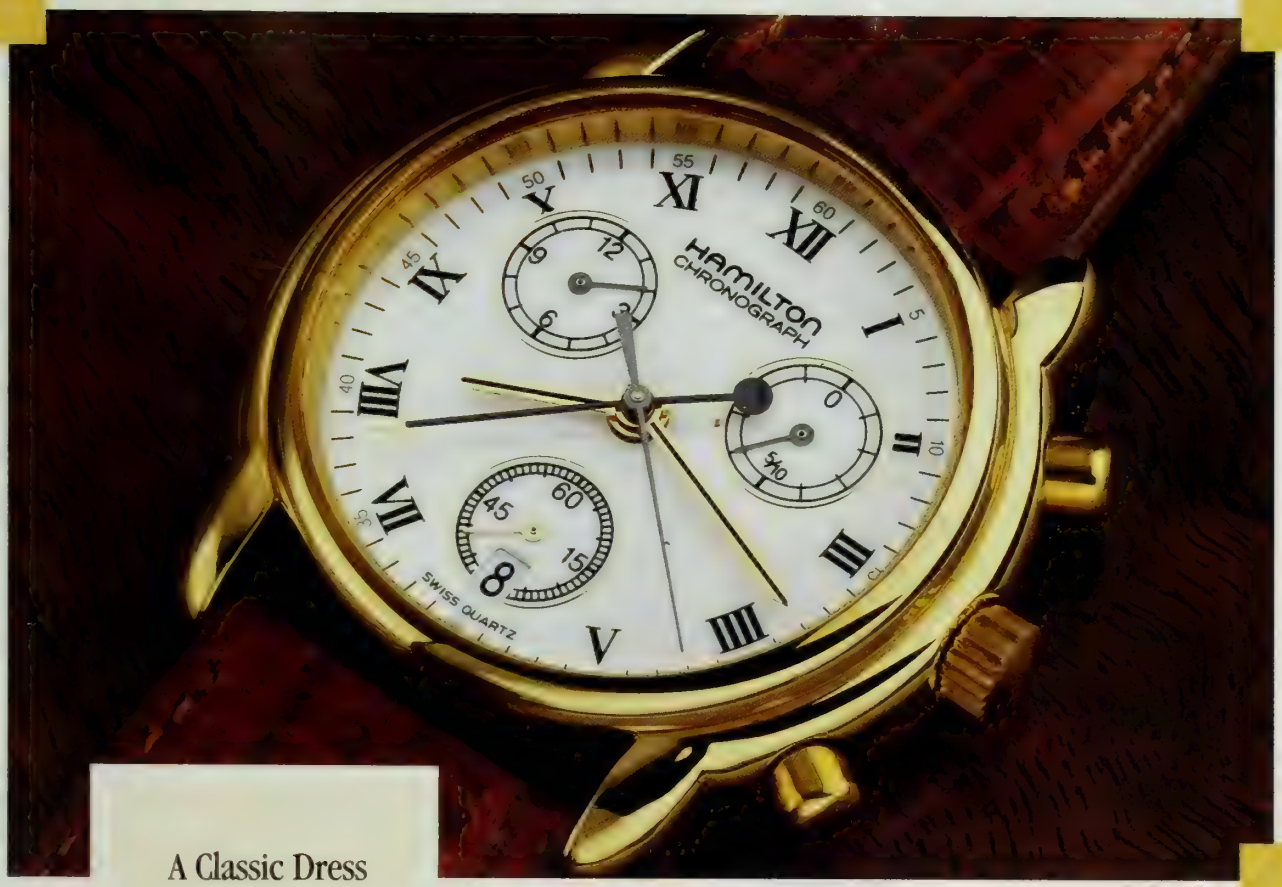

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Extending the Architectural Impulse into Interior Design

STEVEN BROOKE

Michael Graves, Princeton:
I'm asked to design many different things—furniture, rugs, lighting, even candelabra. So I'm more involved in the kind of attention to detail that can be considered pure decoration. It's not that I'm putting more into my work in terms of elaboration, however. For instance, I'm designing the light instead of picking one off the shelf, but it's not "hands-on" craftsmanship. I'll do a drawing, a prototype is made, then the final thing is produced.

In one recent project in which Mario Buatta did the interiors, we did all the light fixtures, the chandeliers and the bed for the master suite. For a New York apartment, another client

STEVEN BROOKE

As architects venture further into the realm of interior design, custom detailing is becoming an important part of their approach to residential spaces—including decorative trim, lighting, furniture, fabric and product design.

ABOVE LEFT AND LEFT: For a dining room, Michael Graves designed everything from furniture to crystal. BELOW: Steel detailing unifies a residence by Arthur Erickson with furniture by his associate Francisco Kripacz.

"As models, I think of Hoffmann and Wright."
—Michael Graves

ROGER PIGANO

continued on page 62

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Extending the Architectural Impulse into Interior Design
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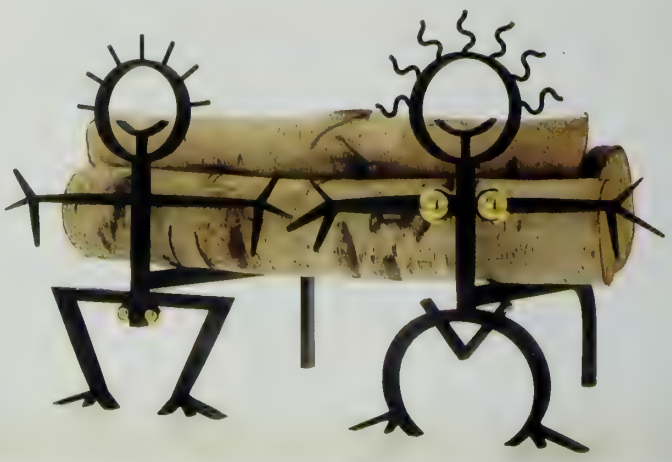
NORMAN MCGRATH

ABOVE: Tod Williams and Billie Tsien designed a light fixture as a piece of sculpture for a Manhattan art collector. William Crawford crafted it of wire, glass, copper and Alberene stone.

RIGHT: "Today it's beginning to seem very much like the Werkstätte again," says Fred Schwartz, who worked with Wally Vogelsberg in Amish country to make his andirons.



STEVE MOORE

asked me to do some floor patterning, and I've also created floors for a museum in Atlanta.

But it's lighting we are asked to do most often. For a house in the Hamptons, we even designed light shades and picture lights. Often someone like Dan Baldinger will produce the light for us and then put it in his line so that it becomes commercially available. Likewise, if we design a carpet for a client and it's in production, we might use that design, one of its colors or one of its patterns for another project. So we're picking off the shelf, but from our own shelf.

One client in Princeton asked me to design his dining room, including the table and chairs. He agreed—and it's in my contract—that he would get the prototype pieces, but he wouldn't be unhappy if someone else wanted the same design. If somebody did, I'd make some modifications so he'd still have something special.

I do have lines of furniture with Dunbar, Atelier International and Architectura, and each is quite distinct. I then have the chance to specify my own furniture designs to my clients. One might want something very cool and austere, and another may want something very cushy and comfortable, but I've designed in both of those idioms.

As working models, I think of Josef Hoffmann and Frank Lloyd Wright, who were at their zenith when they specially detailed their buildings. For the Palais Stoclet in Belgium, Hoffmann designed many of the fabrics, rugs, chairs and lights, and he also

LEFT: "The detailing might be simply the fireplace that carries through the rhythm of the living room ceiling," notes Roger Ferri of a Pennsylvania residence he designed.

continued on page 68

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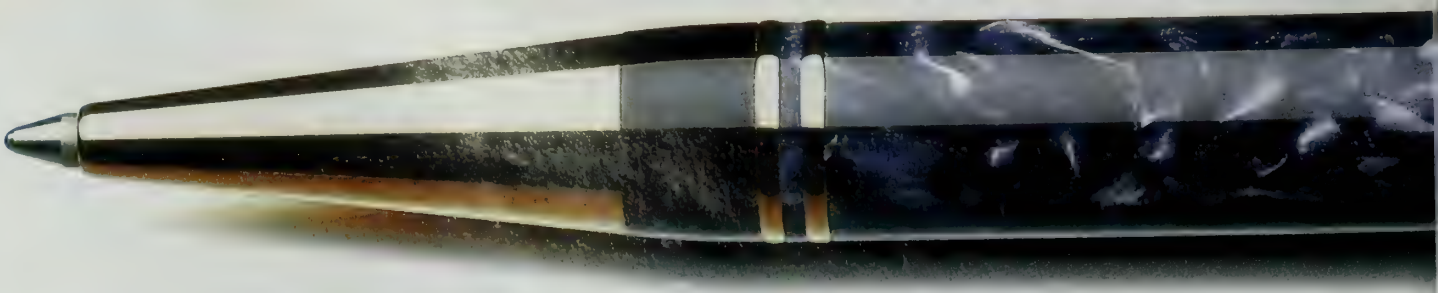

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Extending the Architectural Impulse into Interior Design
continued from page 62

RICHARD CHEEK

LIBBY CULLEN

ABOVE: Allan Greenberg's State Department offices in Washington, D.C., include paired columns, floor patterning and a treaty-signing table. INSET: Scroll ornament is hand-carved.

had others in the Wiener Werkstätte work with him. The interesting thing about the Werkstätte is its great breadth—they worked in wood, steel, precious metals and stones; they textured metals and woods; they colored woods, or left them plain; they used exotic woods or plain ones. It sounds like a terrific hodgepodge, but in their hands it wasn't. There was a sensibility that held it all together.

On the other hand, Wright was working more or less on his own, even though there was a Prairie School with others working in his idiom. The variety that the Werkstätte had was not intended in the Wright work. A Prairie house was generally wood, so the fixtures, the floor lamps and the furniture were wood. It was all a singular kind of aesthetic.

Both models are interesting, but I prefer the Werkstätte for the things that we do, from a serious living room to hotel rooms for Disney that make you smile. All our own design elements become a repertoire for me to choose from. That kind of choice, with some consistency of what fits with the lexicon, appeals to me. It's the breadth of the Hoffmann-Werkstätte model that I'm after.

COURTESY RUDOLPH & ASSOCIATES

ABOVE: A recent Wisconsin residence by Christopher Rudolph displays Frank Lloyd Wright's Prairie School aesthetic in the intricate wood staircase that ascends through the heart of the house. "It's that idea of using a design element to make a larger spatial change that I like," explains the Chicago-based architect

BELOW: "The variegated materials emphasize the volumes that intersect one another," says Frank Israel of a fireplace in the Robert Altman residence in Malibu, California.

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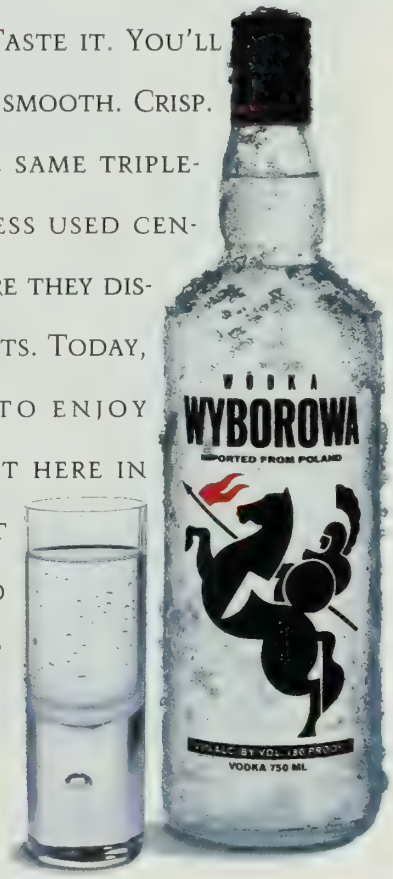

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Extending the Architectural Impulse into Interior Design
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Arthur Erickson, Los Angeles and Vancouver:
We like to make the connection to our architectural design by detailing the cabinetry and designing the fireplaces, the lighting and so on. However, our clients who have hired an interior designer make it a little awkward for us as architects to know where interior design ends and architecture begins.

Our ideal clients have been the Eppichs in Vancouver. They put it all right on our shoulders and said, "Look, we want you to design everything." We've never had that opportunity in a residential design before. Of course, that's what Frank Lloyd Wright did; he insisted upon designing everything for the interiors.

We choose different materials appropriate to each house and its region. For the large Seattle house we did a few years ago, all the interior detailing followed the black-granite, bull-nose architectural trim. For the stone country house we recently did near Seattle, all the detailing followed through in stone and wood, all a part of the architecture itself (see *Architectural Digest*, March 1990). And a recent Newport Beach, California, house is all based on glass. We like that agreement with the overall design—that collaboration of forms.

I once said we should keep a book of our own details to use as a source. But when we come to a new project, it becomes a totally new design—and I believe that's the way it should be. Just as a house is unique and special, the details should be.

For many years I felt interior design was a part of the whole design, but now I like to turn all of that over to Francisco Kripacz in our Los Angeles office. He comes up with the [illegible] and there's a lot of give and ta[illegible] the process. He keeps [illegible] with the latest materials, e[illegible] and finishes, and that work goes i[illegible] a different dimension of design. [illegible] can be very complementary to th[illegible] broader scale of the architecture.

Tod Williams and Billie Tsien, New York:
TW: When we ask a client if we can design something different, it's usually an exploration for us—it fits with the particular project and the evolution of it. Now clients come to us expecting that we are going to explore their project via material and detail.
BT: We often ask the client if we can custom-design one thing, and then we might end up designing everything—like their furniture and their rug. We've designed a number of rugs at V'Soske, both for V'Soske and for clients. We'd design our clients' clothes if they'd let us!
TW: In fact, for a client in Amsterdam, we did design costumes and sets for a ballet. Then we designed a vase and invented a window for her. The window is made in California and is somewhat similar to a surfboard. So it's often the case that clients come to us with a preconception of what they want and we surprise them by asking for these special details.

With a residential client, it's a lot more personal, and we can speculate a bit. We have just finished a loft where we designed everything—the kitchen cabinets, lighting fixtures, a dining table, chairs, screens. And we recently had a museum show where the museum said, "Do what you want." So first we chose materials—Homasote and polyurethane foam—and then we decided what we could make of them—walls, stairs, furniture.
BT: When you don't have to deal with your own or your client's specific and preconceived ideas of what the results should be, those are our favorite opportunities.
TW: We will almost always choose to push our work to new areas rather than try to do something that is more familiar. And in that sense, we feel [illegible]t architects should be more like [illegible] or painters.

[illegible]ed [illegible]wartz, New York:
When w[illegible] clients to see our work, [illegible] tend to expect similar [illegible]ustom detailing, and they ask for it. We also do a lot of detail drawing that gives the client the impression of the unique detail or object. Yet each residence is different. On one project we did the architecture, the stained-glass windows, tables, silver patterns and so on—it went as far as it could go. And we've done jobs where we've been hired just to do the interiors.

Now we are not only designing headboards but—since we began working with Fieldcrest Cannon—we are designing the sheets. It's not that we feel everything should be coordinated, but as far as designing draperies, sheets and a range of custom elements is concerned, we like to produce that kind of coordination and attention to detail.

I think we're probably known for very specific design solutions for the different regions we've worked in. For example, we've enjoyed working in the Amish country with blacksmith Wally Vogelsberg, whose work is so precise it looks machine-made.

Historically, I admire architect-designers like Kolo Moser and the Wiener Werkstätte. Today it's beginning to seem very much like the Werkstätte all over again, with all the architects designing everything. I think it started with Knoll International in this country. They began the close relationship with architects, and now architects are going back to product and furniture design with firms like Alessi, Swid Powell and others.

Roger Ferri, New York:
Custom detailing does tend to vary according to the complexity of the building. The more formal residences demand it, whereas it obviously diminishes as you get into something like beach houses, where the casualness, the budget and the whole social context don't justify elaborate custom detailing. Clients let us clarify where that kind of focus or resolution or crescendo should take place. The detailing might be simply the fireplace that reflects and carries through

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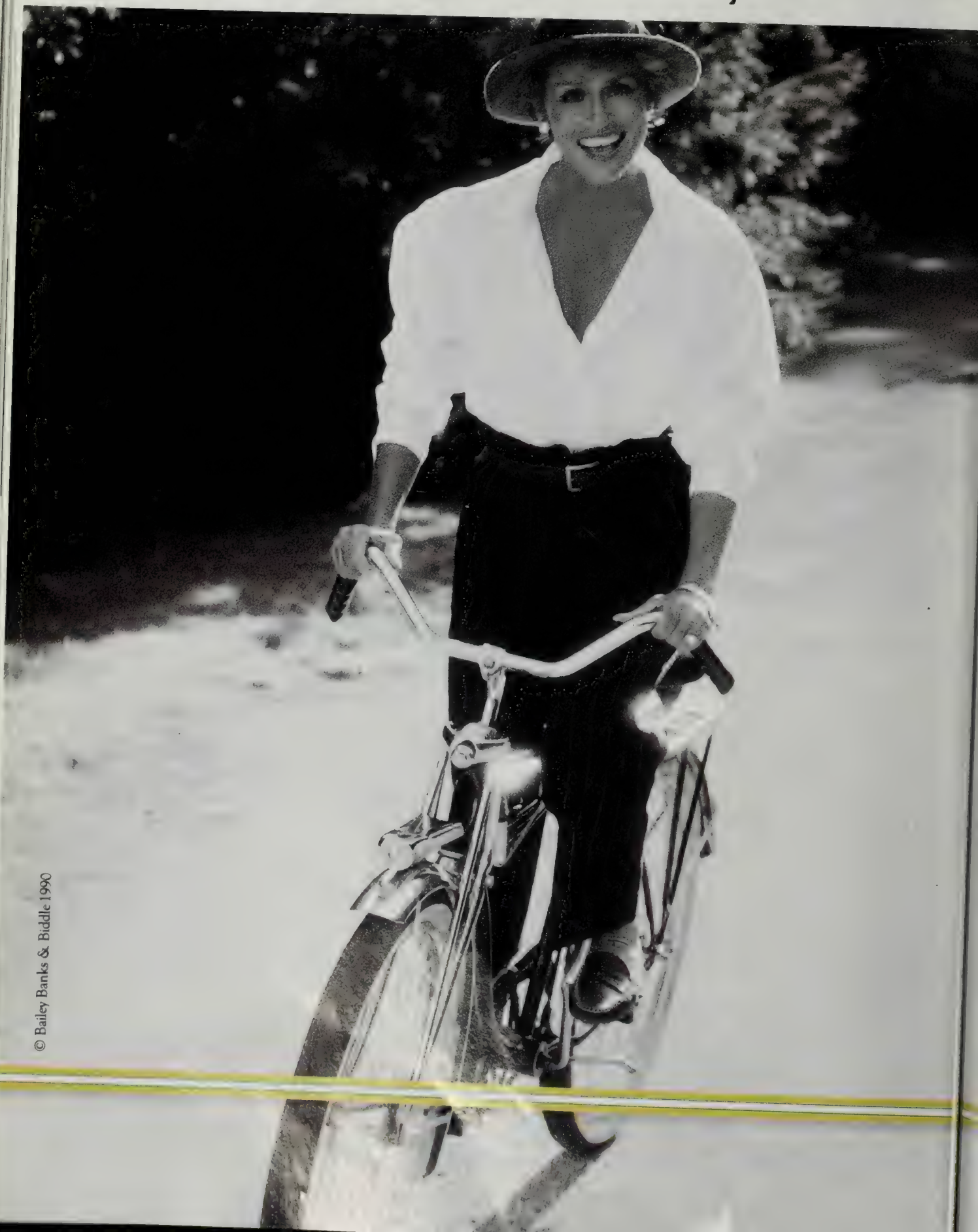

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Extending the Architectural Impulse into Interior Design
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the rhythm of the living room ceiling, as in a Pennsylvania house we designed. Or it might be extensive, as in our Long Island design, where basically all of the ornamental plasterwork was new custom-designed shapes, and the carved marble and bronze fireplace surrounds reflect the unusual figurative iconography of our work. To achieve that level of integration we have to address a design at whatever level is appropriate, from the entire disposition of the building to the doorknobs—although we haven't done doorknobs yet!

Recently a landscape-painter client with a distinguished collection of nineteenth- and twentieth-century American art commissioned us to do some rugs with V'Soske; carpet design is a particular interest. Plaster is also a challenging material to work with, as is silver. Most people will be surprised to learn that the craftsmanship in America is excellent. In fact, some of the silversmiths and lapidaries in Manhattan are unsurpassed.

I come from a classical figure-painting background and always thought of that as a support skill, in terms of both depicting the iconography and creating the classical principles for the formal rhythms in my work. And I've felt that in the postwar period a schism developed between knowing what to say and the techniques with which to say it. This dichotomy—craftsmen who have technical prowess but lack a highly developed inner sense of rhythms that tie various forms together into a whole—is a part of an atrophying of the principles of classical composition. For a new, very rich architecture there is a need to reintegrate—to be formally explorative yet continuous with the perennial principles of classical form.

Allan Greenberg, New Haven and Washington, D.C.:
I like to have everything custom done, and most clients who come to me expect that. In every house we do the mantels, cornices, staircases and door surrounds. I never use stock millwork because it's not very well made, and I don't use prefabricated moldings or precast decorative elements. If there is a limited budget, we simply try to use fewer elements but coordinate them and proportion them so well that they do the job.

It was a great learning experience working with Peter and Sandy Brant on their house, not only building it for all their needs but designing the rooms around a collection of American furniture, paintings and decorative objects. Sorting through classical design precedents, sifting through the alternatives, was wonderful.

I've noticed of late that a lot of our clients ask for custom-designed furniture to relate to the architectural detailing of the room, and for custom fabrics for particular spaces. And I've also designed some garden furniture for our clients. This is new for me and a fascinating trend. So I think there is a definite coordination of architecture and interiors that we didn't have ten or twenty years ago.

Classical architecture is the oldest and most comprehensive architecture, and in its own way as indispensable to us as the English language. To work in this vocabulary is to have immense resources at one's fingertips. It's an architectural vocabulary that deals with furniture, drapery, fabric design and architecture, all within a unified style and vocabulary. I always think of the work of Robert Adam, where you will have a beautiful house, carpets, furniture, draperies and everything to match. His houses have an extraordinary panache and harmony that resonates from room to room, and I find that inspiring.

"We like that collaboration of forms." —Arthur Erickson

Frank Israel, Los Angeles:
Most people have been conditioned to believe that custom details are considered truly luxury items. However, I've discovered in the last few years that you can make things custom at no greater expense than what it would cost to get something from off the shelf. And that's true about even the most expensive items. It's especially true of metal and steel. Recently, steel has become extremely important and fashionable among designers and architects as a material to experiment with. It's flexible and rich, and what we have discovered is the old craft of patinization to give it extraordinary colors—deep turquoise, beautiful rusts, reds, yellows. With the combination of the patina process and alloys we can become extraordinarily inventive, and these processes are not that expensive or that difficult.

We've custom-designed several fireplaces, as in the Robert Altman beach-house renovation (see *Architectural Digest*, July 1989). There were two nondescript fireplaces, and to give the rooms dignity and identity, we turned them into points of reference. They became opportunities to explore stylistic changes.

Another detail we've come to be known for is the canopy. At the Altman house, the canopy over the bed was a reference to the hull of a ship. We did another canopy over Keith Bright's desk at his office in Venice, California. I'm interested in canopies because they tend to scale down a room. Rather than break up a space with a wall or pieces of furniture, I prefer to define it with elements that hang off the ceiling. It frees the floor and frees movement. At the same time, it defines areas that are more private or more public without constricting the space.

Comfort and tactility are essential to our design work, and that's why detailing is so important. If a design element looks good but it isn't comfortable to our physical being, we

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Extending Architecture into Interior Design
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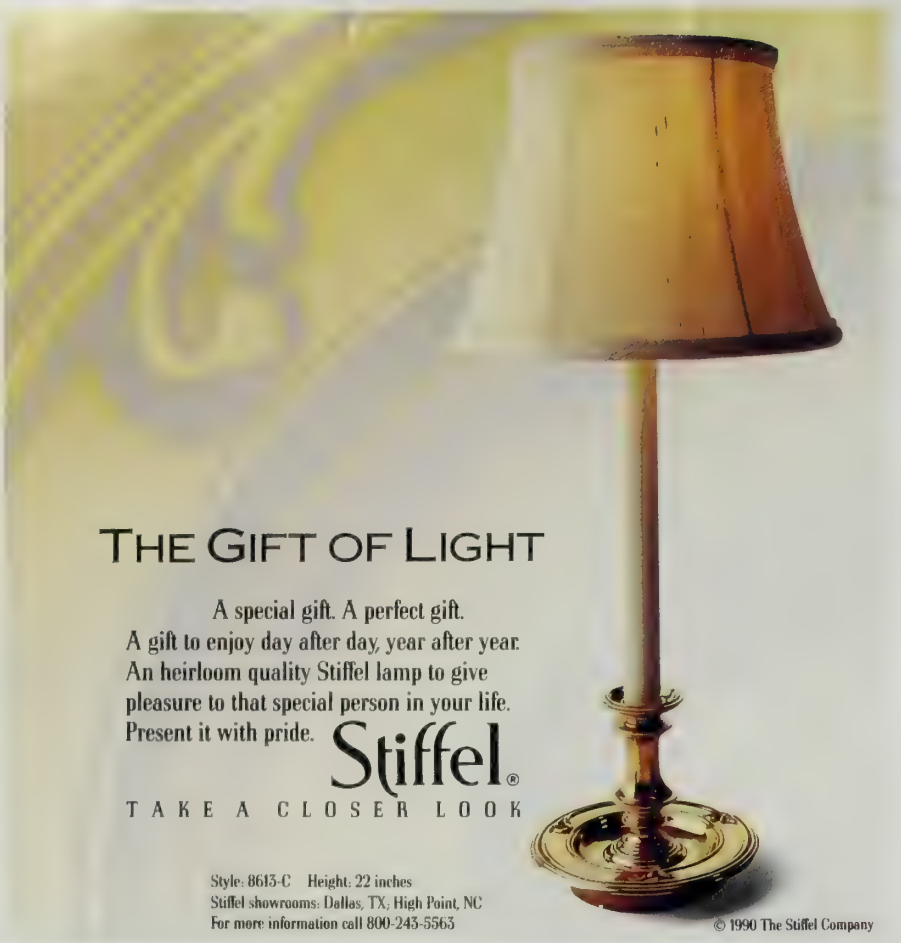
have to reject it. For example, I was designing a faucet. It looked great, but I felt it could cut your hand. Shortly after, I was at the beach and picked up a stone that just felt good. So I took it to a steelmaker and asked if he could make a mold of the stone. It worked. It's brushed stainless steel and it has the feel of the stone. I think that is basic to custom details—you want them to feel good and you want them to work.

Christopher Rudolph, Chicago: Our use, even at the smallest opportunity, of handcraft and the Arts and Crafts tradition does make a difference in our work. If we're limited by the budget, we have to be more inventive to suggest a kind of decorative character. I'm inspired by the way Frank Lloyd Wright, William G. Purcell, George G. Elmslie and others of the Prairie School used objects that looked handcrafted but that were sometimes out of a catalogue. Even Louis Sullivan used terra-cotta to imitate the kind of carved stone ornament of an earlier era. His buildings had the suggestion of hand craftsmanship, but the ornament was actually prefabricated.

Custom details are really part of a much bigger design whole, and once we figure out what that will be for a project, the details unfold and they give our clients a richness they are looking for. Usually, the intricacy of our designs is in the use of built-ins, paint and trim, but recently we've done several houses with very complex staircases. These staircases also act as spatial dividers tied into areas of display—like built-in bookshelves and credenzas—or they are part of the fireplace structure. That idea comes from the Prairie School notion of wrapping the stair around the fireplace—the heart of the home—and ascending through the house. These recent projects have created opportunities in terms of manipulation of space, and it's that idea of using a design element to make a larger spatial change that I like. □



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606-325

Leo A. Daly III and the Intellectual Appeal of Architectural Models

By Brooks Peters

PHOTOGRAPHY: BRUCE KATZ

"Architectural models remind me about the patient search for design excellence," says Leo A. Daly III. For the Washington, D.C.-based architect and collector, the objects are also a source of inspiration. LEFT: A Renaissance archway in the Corinthian order was modeled in walnut, circa 1600. It is one of the oldest pieces in Leo Daly's extensive collection.

ARCHITECTS HAVE always enjoyed a special rapport with their architectural models. In ancient Egypt architects were buried alongside models of their favorite buildings, lest they forget how to design them in the next world. Medieval builders often left design models on the walls of Gothic cathedrals as a way of signing their work. The modern Spanish architect Antoni Gaudí was so attached to his large-scale plaster models that he kept one next to his bed at all times.

Leo A. Daly III, a collector of antique architectural models, hasn't gone as far as Gaudí in expressing his admiration (he keeps his pieces in his office), but he certainly shares Gaudí's appreciation of their beauty and practicality. "The model is a very important part of the life of an architect," says Daly, chairman and president of Leo A. Daly, a global architectural, engineering and design firm based in Washington, D.C. "They're part of our history."

In the past, models were used as communication devices between the architect, the craftsman and the client. Before the invention of computers, models were an efficient and economical means of experimenting with aspects of proportion, light and weight prior to construction. Frequently, models doubled as promotional devices that traveled from city to city to raise interest (and very often funds) for an upcoming project. While models were employed in the

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Leo A. Daly III and the Intellectual Appeal of Architectural Models
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RIGHT: "This French piece, dated 1736, is an exceptionally large work—over three feet high—of master craftsmanship representing an oak spiral staircase," Daly points out. Thirteen stairs are flanked by a baluster-supported banister that revolves around a central black-painted pine column surmounted by a finial.

RIGHT: Leo Daly (right) sits with Robert W. Duemling, currently president of the National Building Museum. A third-generation architect, Daly serves on the museum's board of trustees.

BELOW: An English mahogany coffer from Daly's collection is based on a triumphal arch, with a central Tuscan-order arch. Perspective drawings of internal architectural vistas are set within the archways of the 18th-century piece.

BELOW RIGHT: A good example of a working model—used by architects to study a building's structural possibilities or restrictions—is an 18th- to 19th-century French model of a domed tempietto. Tuscan columns support the dome with a balustraded turret.

Daly specializes in models that reflect the experimental process of architectural design.

Byzantine and Gothic periods, they reached their zenith during the Italian Renaissance. Brunelleschi used architectural models extensively in his work, as [illegible] Michelangelo, whose model for th[illegible] Peter's in Rome still exi[illegible] played at the [illegible] both a mathema[illegible] tect, Sir Christoph[illegible] models to study b[illegible]

ciples. His "Great Model" of St. Paul's Cathedral is considered one of the finest masterpieces of architectural model-making—although it represents Wren's "preferred" vision of St. Paul's rather than the finished product. Michael Graves, the Postmodern [illegible] has compared models to di[illegible] [illegible]'re not making real build[illegible] [illegible] said. "We're making [illegible]

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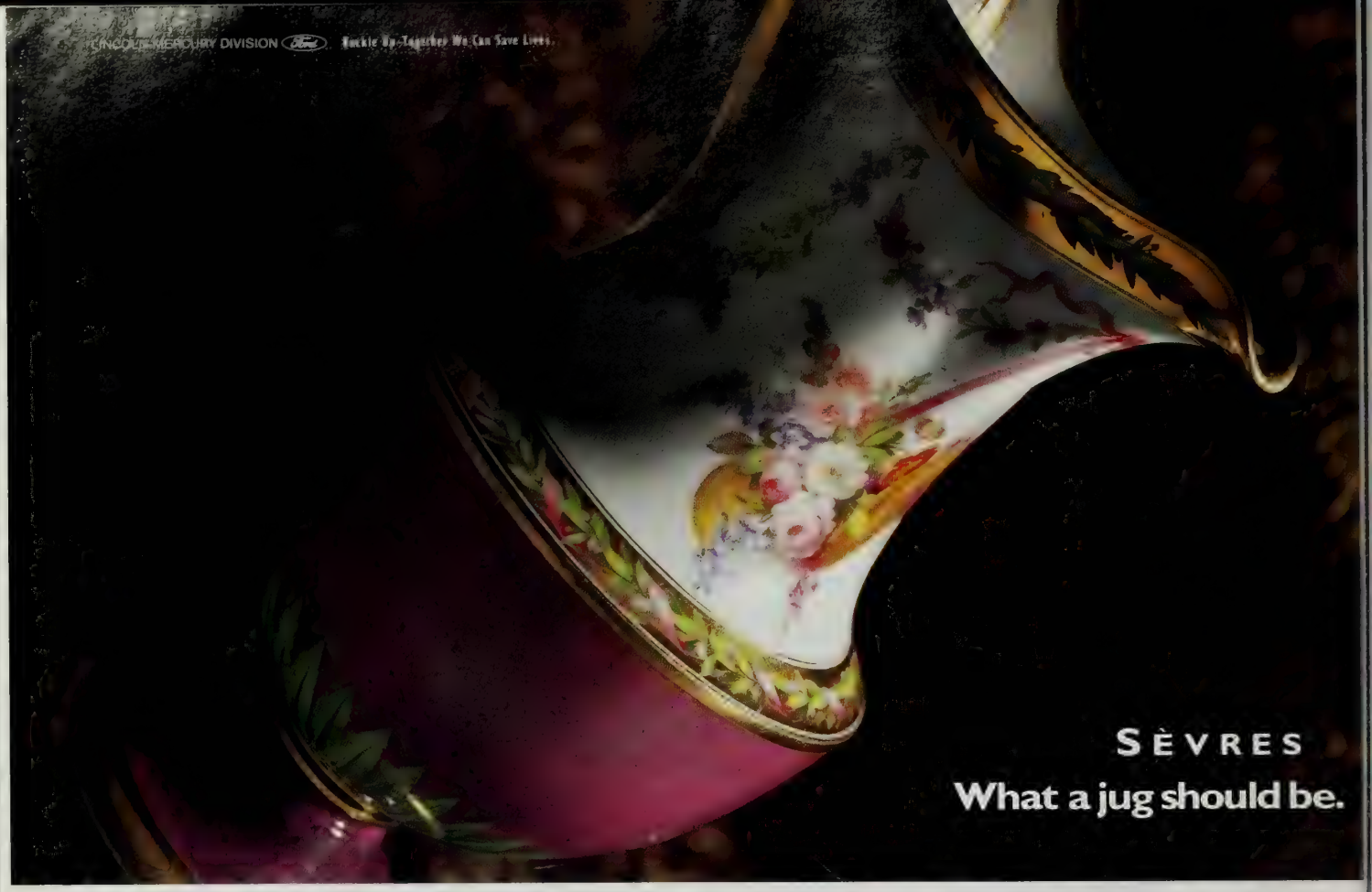

FOR COLLECTORS

Leo A. Daly III and the Intellectual Appeal of Architectural Models

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Daly specializes in collecting models that reflect the experimental process of architectural design. His pieces, which he calls "intellectual exercises," are highly technical three-dimensional renderings of roofs, windows, doors, vaulted ceilings, gables and towers. Over the last twenty-five years he has found nearly fifty different examples, made primarily of wood, but also of marble, zinc and slate. One—an eighteenth-century study of a beam construction for a gabled roof—resembles a spider made of wooden coat hangers; it was used by architects to show a client various structural options.

Each of his models—which have an uncanny sense about them, as if they were the skeletons of [illegible]s that have long vanished—reveal a great deal about how designers worked in the past. As Robert W. Duel, [illegible] president of the National Building Museum in Washington, D.C., explains, "Daly's models are a legacy of a much earlier level of technology. They also have a particular charm—the skill with which the wood has been cut, fitted, joined, polished and, in some cases, stained. Each piece is an object that bespeaks the craftsmanship of the creator."

Models of such quality are extremely hard to come by. "Many of these models were considered working tools," Daly says. "Therefore very few survive. We now think of them as pieces of art, but at the time of their use they were put aside, beaten up and eventually discarded. So over the past twenty-five years I've been trying to find and preserve as many of those that still remain as I can. I hope [illegible] them one day to a museum or [illegible]ool where they can be used to [illegible]and people's thinking."

Daly's collection contains an exceptionally large model for an oak spiral staircase built in France in 1736 by a cabinetmaker with the initials J. Y. Its thirteen molded steps revolve around a central column of black-painted pine, crowned with an elegant gilt finial. The stairs are lined with a double baluster-supported banister. "It's quite rare," Daly points out. "The inner railing of the staircase has been stretched out and distorted to follow the same form as the opposite railing." Equally unusual is a pear-shaped walnut model for a split staircase that seems to defy gravity and evokes the surreal shapes of Salvador Dalí, yet was made in the early seventeenth century. One of Daly's oldest models is a Renaissance arch, made of walnut, that stands about twenty-one inches high.

Asked to describe which object is his favorite, Daly pauses. "The older they get," he says, "the more interest-

ing, the more human, they are to me." He indicates a massive dark wood model, hanging on the wall, that represents the façade of the Gothic Renaissance Cathedral of Saint-Malo in northwestern France. The fifteenth-century work, composed of hundreds of small intricately carved wooden blocks, is an aesthetic and technical masterpiece. "It's much too heavy to take off the wall," Daly says. "But the back of it reminds me of a Louise Nevelson sculpture."

That last comment is indicative of Leo Daly's passion for modern sculpture as well as antique models. He collects works by Rodin, Camille Claudel, Bourdelle and Henry Moore. Two gigantic *Goggle Head* statues by Dame Elisabeth Frink dominate his office. Daly learned to appreciate art early on; both his father and grandfather were avid collectors. "Collecting is a way of life," he says. "I am constantly traveling, looking for new pieces, talking with dealers and fellow collectors. I've discovered a network of people with similar tastes."

The Daly family's involvement in architecture goes back to 1915, when Leo A. Daly, Sr., opened his own architectural firm in Omaha, Nebraska. Designing churches for Nebraska's Catholic community, Daly achieved world renown by building the campus for Boys Town. His son, Leo A. Daly, Jr., expanded the firm nationally in the 1950s by undertaking defense-related projects for the armed forces. He also designed some four thousand schools, medical centers and clinics in Brazil.

Leo A. Daly III, succeeding to the presidency in 1981, has taken his family's firm a step further by opening branch offices in Tokyo, Singapore, Hong Kong, Riyadh, Taipei and Madrid, making it one of the largest architectural firms in the world. Recent projects have included terminals at Los Angeles International Airport, and Citicorp Centre in Hong Kong. In addition, Daly now serves on the board of trustees of the National Building Museum, and was formerly the chairman of the American Architectural Foundation.

Despite the high-tech gadgetry available today, Daly still relies on his antique models for inspiration and guidance. In fact, one of Daly's pieces —a miniature symmetrical marble column he found in Italy—is being used by the company in the design of a colonnade for the studio of sculptor Robert Graham in Venice, California. Meanwhile, the remainder of Daly's collection is spread throughout his company's various offices around the world, where the pieces serve a didactic as well as decorative purpose. "They remind me and our architects about the patient search for design excellence," Daly says emphatically. "We have to keep these models in front of us at all times." □

BRENDAN GILL

William Adams Delano—Gentleman Architect

William Adams Delano—one of New York's most fashionable early-20th-century architects and the designer of some of the city's best-known private clubs—was known to his friends as Billy. RIGHT: A portrait of Delano by John Singer Sargent.

COURTESY THE WALTERS ART GALLERY

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS, NEW YORK

LEFT: In 1903 Delano began a lifelong partnership with Chester Holmes Aldrich, and almost immediately thereafter, he acquired the architects' first large commission, the Walters Art Gallery in Baltimore, Maryland.

IMITATING THEIR ENGLISH betters, in the nineteenth century prosperous American males busied themselves with the founding of private clubs. They did so for several reasons, one of which was to provide an excuse for getting out of the house and away from their women, who, again following the English pattern, they found tiresome. Another reason was to establish publicly, by dint of flaunting the fact that the clubs were private, the superiority of men who were members of clubs over men who were not. Two simple, and simple-minded, reasons, and yet both of them were charged with a surprising degree of emotion, largely unexamined: a snobbery of gender in one case and a snobbery of class in the other.

In the eighteenth century what we now call male bonding was, of course, already a cherished tradition in Great Britain and its American colonies. The form then preferred for this activity was the secret society—the Masons, for example, purporting to go back to the masonic guilds of the Middle Ages, and the Hell Fire clubs, whose unspeak-

JACK WOLF

RIGHT: The double-columned arcades of the enclosed, skylighted court of the Walters Art Gallery express the classical and Renaissance elements Delano learned both at the Ecole des Beaux-Arts in Paris and at the Manhattan firm of Carrère & Hastings.

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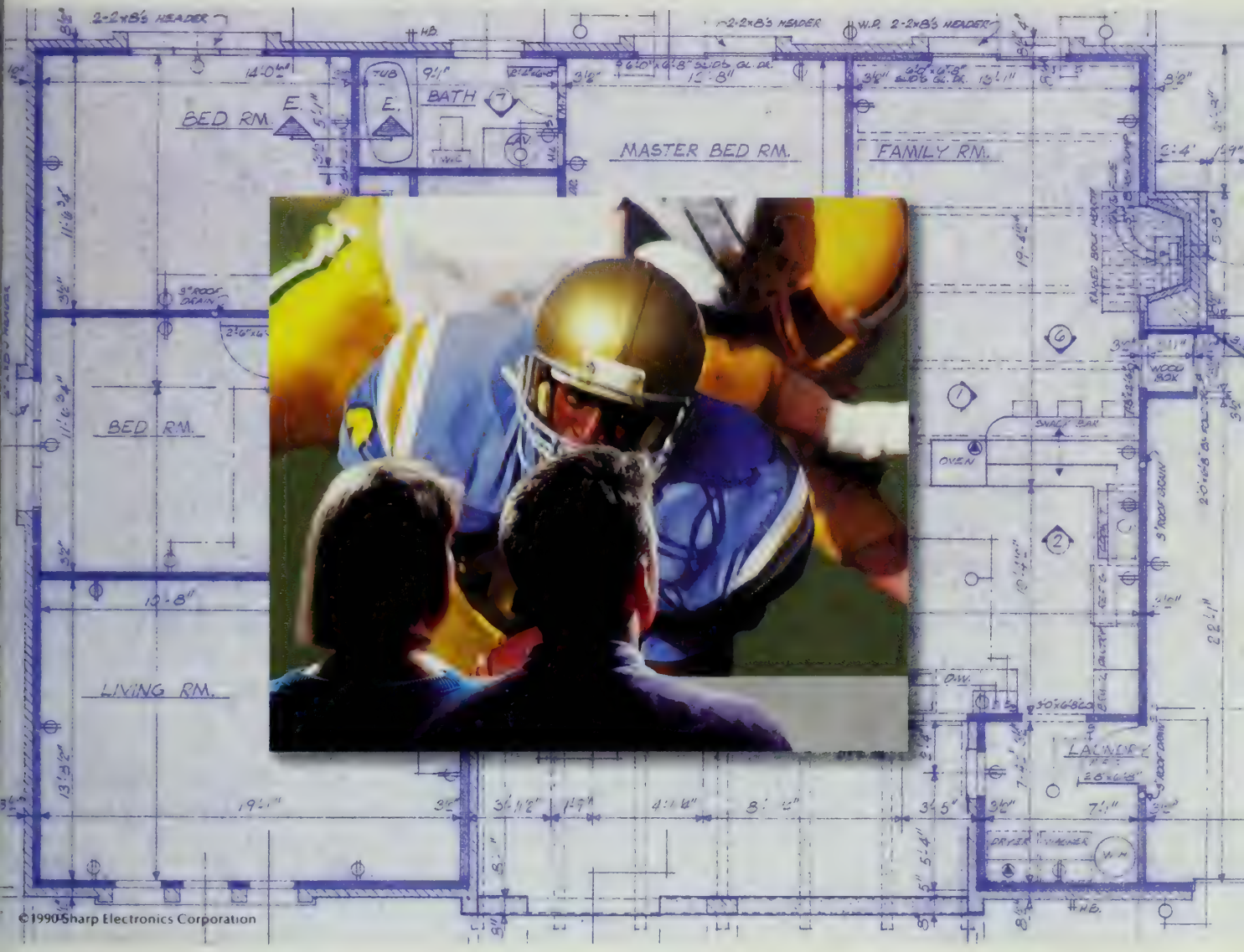

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William Adams Delano—Gentleman Architect
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able practices were said to be traceable over several millennia to the devil himself. (The virtuous young men preparing for the ministry at Yale College in the 1830s founded a secret society called Skull and Bones, which to some extent parodied the Hell Fire clubs, using Sterne's lubricious novel *Tristram Shandy* as its mock Bible.)

In New York and other large cities, clubs were being founded at that time by artists and writers who, struggling to survive in a raw, business-oriented society, sought the comfort of their own kind. Money-grubbing entrepreneurs were quick to ape them, and by the end of the nineteenth century there were at least thirty or forty private clubs flourishing in New York City. Certain prominent citizens, like J. Pierpont Morgan, thought nothing of belonging to ten or fifteen clubs in town (including, in Morgan's case, the Metropolitan, the New York Yacht Club, the Century and the Union), and another ten or fifteen clubs out of town, whether in the countryside, at the seashore or in London and Paris.

COURTESY THE KNICKERBOCKER CLUB

COURTESY THE KNICKERBOCKER CLUB

ABOVE: Delano's ink drawing of the 1915 Knickerbocker Club, located at Fifth Avenue and 62nd Street in New York, shows the classically detailed brick-and-limestone building, which the architect considered his best work.

LEFT: The reading room of the Knickerbocker Club. Before its completion, Delano erected a scaffold at the room's height to show the building committee that its windows did, indeed, provide excellent views of passersby.

"I got the biggest commission of my life before I had designed so much as a doghouse!"

Where there were clubs, there were clubhouses, which with the passing of years became increasingly grand and therefore, in terms of offering professional opportunities, were increasingly the plums sought after by fashionable architects. In New York City, the architectural firm favored in the late nineteenth century for these commissions was McKim, Mead & White. From that firm's office came—to count only extant buildings—the designs for the Century Club, the Metropolitan Club, the Lambs Club, the University Club, the Players Club, the original Colony Club (now the American Academy of Dramatic Arts), the Harmonie Club and the Racquet and Tennis Club. In the twentieth century, the favored firm for the designing of private clubs in Manhattan was Delano & Aldrich, which won commissions for the Knickerbocker Club, the Union Club, the new Colony Club and the Brook Club.

William Adams Delano (1874–1960) and Chester Holmes Aldrich (1871–1940) both attended the Ecole des Beaux-Arts in Paris, and they met as youthful employees of the famous architectural firm of Carrère & Hastings during the time that a major commission—the New York Public Library—was being planned in that office. Delano and Aldrich set off on their own in 1903. Along with clubhouses, their specialty was large city and country houses for very rich people, and to this day many specimens of their handiwork remain visible on the Upper East Side of Manhattan and along the so-called Gold Coast of Long Island: red-brick Georgian houses upon which they succeeded in placing a highly individual stamp. Indeed, it would be an inept amateur of architecture who failed to recognize a Delano & Aldrich house wherever he happened to encounter it in the hidden green reaches of Cold Spring

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William Adams Delano—Gentleman Architect
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Delano was a smallish, delicate-faced man with a big nose and hair worn en brosse, and there was something so instantly appealing about him—some inveterate kindliness of spirit—that it seemed not in the least odd that even into old age he was addressed as Billy. Though I marveled at the inappropriateness of the nickname, especially in proximity to the distinction implied by "Adams" and "Delano," there was nothing else to call him. He was in his seventies when we met, and I was in my early thirties; the occasion was a talk that I gave one evening at the Century Club. In those days, people who were deaf had to carry around with them quite sizable metal hearing aids, and to assist these aids in picking up sounds, they would often hold them out in front of their chests, in what struck me as resembling an ancient priestly ritual of some kind.

At the start of my talk, a loud hum emerged from the front row of seats, and I realized that the old members' hearing aids were all going full blast. During my preliminary remarks, some of these members were sufficiently eager to hear what I had to say to thrust their hearing aids in my direction—objects seeming to be sheathed in silver and gold and shining against the stiff white shirts of their evening dress. Little by little as I spoke, they began to tuck these objects back into their upper pockets; the gesture was by no means flattering, but I excused it on the grounds that to hold anything in one's hand for an extended period of time is bound to be exhausting. Then I noticed that the hum was falling off in volume; as discreetly as possible, one by one they were reaching up and snapping off their hearing aids. By the end of my talk, I could hear but a single infinitesimal hum, and its source was a smiling old man in the middle of the front row. At the end of my speech he came up and introduced himself: Billy Delano.

Under such circumstances, who would not have been happy to meet him? Soon Billy and I had become friends, and knowing of my interest in architecture, he liked to reminisce with me about his professional beginnings. In the early years of our acquaintance, we would meet for drinks at one or another of Billy's clubs, but as he grew more infirm with age he was reduced to being pushed about in a wheelchair. This infirmity introduced a problem of whose irony he was keenly—and yet cheerfully rather than bitterly—aware, to wit: In designing clubhouses in New York City he had been so concerned with emulating the complex sets of stairways by which one gains access to the public rooms of British clubs that, imprisoned in a wheelchair, he could no longer readily make his way in and out of either the Knickerbocker Club or the Union Club. As for the Coffee House Club, of which he had been one of the founding members, it occupied quarters on the second and third floors of a nineteenth-century building on West Forty-fifth Street and was accessible only by means of a precipitous flight of stairs, which meant that it, too, was lost to him. Only the Century Club was easy for a handicapped person to enter and wheel about in, and it was there that Billy spent much of his time.

It seemed not in the least odd that he was addressed as Billy.

A favorite story of Billy's was how Delano & Aldrich received its first commission. (My recollection of the story is accurate, but whether Billy was telling the story accurately I cannot guarantee.) He had roomed at Yale with a member of the Vanderbilt family and a few years later was invited to take the summer cruise on the family yacht. The yacht dropped anchor in Venice, at a mooring in the lagoon not far from the Doge's Palace. In the next berth was the yacht of the great Baltimore art collector Henry Walters, who invited the Vanderbilts and their guests for dinner.

At table, Walters drew the fledgling architect out about his hopes for the future. "I've been thinking of building a museum to house my collections," Walters told him. "I hear that Mr. Morgan had a good deal of trouble with McKim when he asked him to design a new library. If I were to hire you to design my museum, you wouldn't make a lot of trouble for me, would you?" At once, fervently, Billy replied, "Oh, no, sir, Mr. Walters! Certainly not!" And so, Billy would exclaim, leaning forward in his wheelchair, "I got the biggest commission of my life before I had designed so much as a doghouse!"

As a coda to this story, Billy related how, in the course of working on the plans for the Walters Art Gallery, he showed them from time to time to McKim, who was an old family friend. In the history of American architecture, nobody has ever surpassed McKim as a designer of beautiful and convenient staircases—one thinks at once of the stairs at the Harvard Club, which one floats up as if by an effortless act of levitation, or the entrance steps to the University Club, which I sometimes climb and descend, climb and descend, not in order to enter the club but in order to delight in the shapeliness of their design and in the physical pleasure of feeling them underfoot. The site of the Walters Art Gallery is Mt. Vernon Place. From the main entrance, one mounts a clifflike flight of stairs to the main floor of the building. "Looking over my plans," Billy said, "McKim seemed to lose his drift a little and instead of addressing himself to the actual museum building, would start talking to me about the nature of stair design—the relationship of breadth and length of tread to riser,

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William Adams Delano—Gentleman Architect
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and all that. I thought impatiently that he must be growing senile. Much later, I realized that he had been trying to tell me, without hurting my feelings, that my stairs were far too steep—that they were *harsh* stairs, instead of being, like his stairs, gentle and friendly. So there they are, those brutal stairs of mine, because McKim was kind and I was obtuse."

Billy was far from obtuse when, a few years later, it came time to follow the instructions of the building committee of the Knickerbocker Club. The windows on the main floor of the old clubhouse, on Fifth Avenue and Thirty-second Street, had provided members with an excellent view of the crowds of pedestrians flowing by. In those crowds, Billy was advised, were many pretty young women, who had begun at that time (the period of the First World War) to reveal daring, if fugitive, glimpses of ankle and lower shin. It was imperative that the windows in the new clubhouse should grant the same unacknowledged but indispensable satisfactions. Did the building committee make itself clear? Billy nodded: Carefully he sketched sight lines on the blueprints to indicate to the building committee that a member seated in the reading room of the new building would have the same excellent view of passersby that he had been able to obtain in the old building.

The building committee remained skeptical; much was at stake. At last it was required of Billy that, before the walls of the new building had begun to rise out of its newly poured concrete foundations, he erect a scaffold at the very height above Fifth Avenue that the proposed reading room would occupy. Planks were placed on the scaffold, and big leather club chairs from the old building were hoisted into place on the platform. Then half a dozen portly members of the building committee were also hoisted into place and seated in the chairs. As the pedestrians flowed past, the committeemen sat eyeing them with their usual expertise. After an hour or so, they agreed that Billy's sight lines had been all that he had promised them that they would be; let the building be completed as quickly as possible.

Seventy-five years later, there the building stands—in Billy's view and in the view of most architectural historians, his most distinguished work. It is safe to say that the sight lines from the windows of the reading room have not altered by so much as a hair's breadth during that long span of time, but the changes in women's fashions have been such that today it would take far more than the glimpse of a silken ankle on Fifth Avenue to prompt a sudden pounding of the heart behind the club's high windows.□

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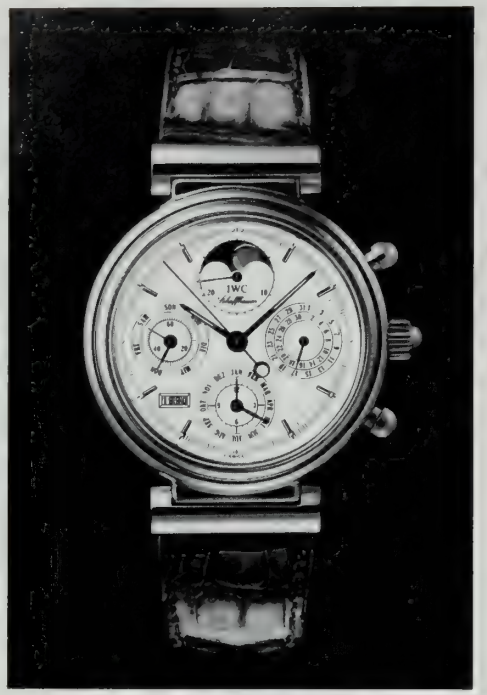

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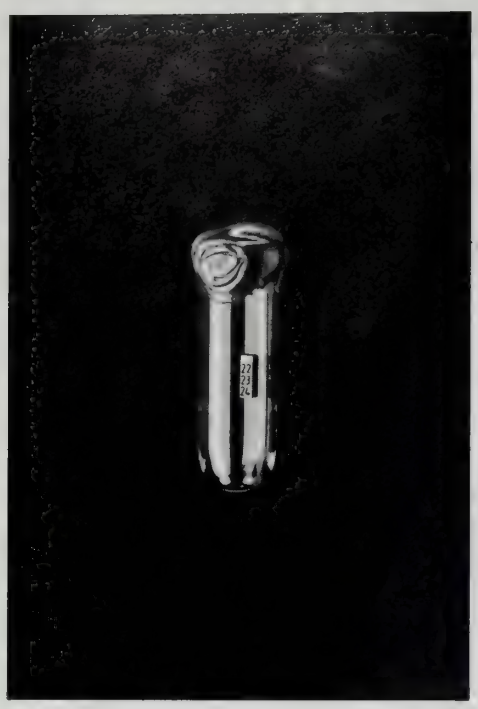

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Dear watchmaker: we hope you will forgive us that your colleagues from Schaffhausen have created the Da Vinci in such a way that you rarely have the opportunity to see one in your professional capacity.

But chances are, you will be able to open one of them in early January 2200 and marvel at the ingenuity of the old masters. As you peer in amazement into its intricate movement, don't forget to insert the new century slide for the period from 2200 to 2499. Your customer will have brought it along sealed in a tiny vial.

Should you elect to keep the Da Vinci a little while – for educational purposes, of course – we suggest that you refrain from offering the owner a substitute watch.

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"IT WAS A REAL BLESSING," Frances Vaughn said after volunteers from the Christmas in April program gave her house a face lift.

"A whole slew of people gave up their weekend to help me. They fixed my back porch. Painted every room. Gave me a stove. They even put a brand-new roof on. I could've kissed every one of them."

This neighborly love is being rekindled all over America, thanks to Christmas in April.

Thousands of people from all walks of life are banding together to help the poor, the elderly, the handicapped.

By repairing homes, these caring volunteers are doing more than painting and hammering.

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"TODAY I fell in LOVE with TWENTY perfect STRANGERS."

FRANCES VAUGHN
Washington, D.C.

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The launch of Christmas in April☆USA was made possible through the commitment of many people and corporations, including a grant from the Toyota USA Foundation. We're proud to say we've been a supporter from the very start.

As a result, the national body has been able to help more communities start local programs. (The number has grown from 13 to 43 in just two years.)

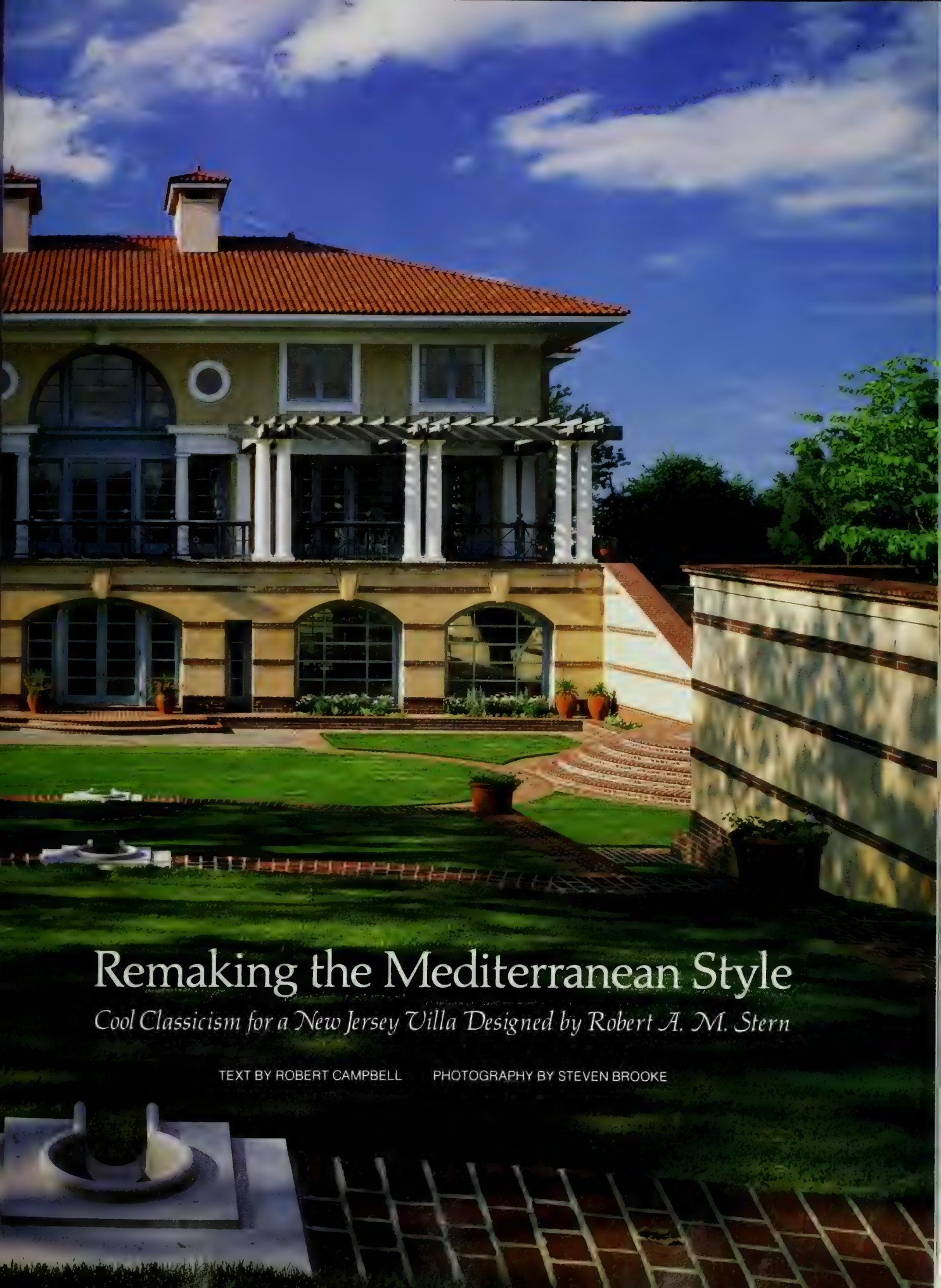
Frances Vaughn is certainly thrilled the folks around Washington rallied behind Christmas in April.

In fact, she would have jumped through the roof with joy if it hadn't just been repaired.

TOYOTA

INVESTING IN THE INDIVIDUAL

"Located among the turn-of-the-century Italianate villas of a former resort colony, it explores the integration of architecture with an idealized, classical landscape," says Robert A. M. Stern (inset) of a New Jersey residence that he designed with former associate Thomas A. Kligerman. THESE PAGES: A sunken court is visible from the south façade. "The house reveals itself only gradually," explains Stern. Ludowici Celadon roof tiles.



Remaking the Mediterranean Style

Cool Classicism for a New Jersey Villa Designed by Robert A. M. Stern

TEXT BY ROBERT CAMPBELL PHOTOGRAPHY BY STEVEN BROOKE

"Instead of being an object set against nature," notes Stern, "the house is broken down into a set of pavilions commanding a series of scenographic gardens." ABOVE: As seen from the west, the house is characterized by strong horizontal elements, such as a low-pitched tile roof and deep overhangs. The modified Palladian window forms the family room bay. The pool is bordered by a formal flower garden, left. BELOW: Doric columns and a Roman-style balustrade frame the view of the sunken court from the living room terrace.

ABOVE: Stern incorporated quarter-sawn oak and glazed walls in the design of the symmetrically arranged family room, "the most used room in the house," he remarks. Mirrored panels above the fireplace slide open to reveal a television. On the shelves are picture frames from Kentshire Galleries and white-marble objects from L.C.S. Pillow fabric from Brunschwig & Fils, Donghia and Clarence House; Manuel Canovas tassel trim. BELOW: The marble-floored entrance hall contains a vaulted ceiling decorated with aluminum leaf.

IN 1986, ROBERT A. M. STERN hosted a memorable series on public television about architecture. He called it *Pride of Place: Building the American Dream.* Building the dream: That, exactly, is what Robert Stern did in a seaside villa in New Jersey.

The superb house proves that a homestead can be built in America that will endure through the generations in the same way as did the great houses of Europe. To create that sense of lineage, of aristocratic permanence, Stern has invoked memories of what at times seems to be the entire history of Western architecture.

The owners, a couple who head a large family, including some twenty grandchildren, wanted a place where the growing clan could come together. A homestead, in short. A house that would be, especially in summer, open and generous and filled with children and family life. They chose a

MONET
MONET
MICHELANGELO THE PAINTER

PRECEDING PAGES: The living room occupies the center third of an 80-foot-long progression of rooms. A painting by I. Rice Pereira is set above the fireplace, while a work by Jan Matulka hangs over the demilune table. Figural candlesticks, Hyde Park Antiques; black-lacquered box, L.C.S. Ashtrays here and in card room, Steuben. Sofa fabric and solid pillow fabric, Clarence House. ABOVE: A parchment-covered ceiling and walls lend a 1930s spirit to the card room. The armchair and pillow fabric are from Clarence House.

Stern describes some of the detail in the living and dini

site just a block from the ocean near a beach club, in a traditional New Jersey resort town.

Leading to the house is a driveway made of red brick set in a herringbone pattern. The imposing entrance gate, like nearly everything else at the house, has been custom-designed by Robert Stern and his former associate Thomas A. Kligerman. It features a wave pattern in bronze and a pair of lanterns on brick-and-stucco posts. As the first main element, the gate sets a tone: It looks both nautical and Art Déco.

Stern has m[illegible] laced the house so that only a na[illegible]w, two-story elevation is seen fro[illegible] street. From there it looks small, even austere. Nothing suggests the great sweep of pools, fountains, gardens and terraces that lies beyond. Even the parking courts—there is room for fourteen cars—are hidden, tucked away on one side of the house. All that is visible is a crisp, plain, sharply cut house of buff stucco walls and a red-tile roof. It looks, Stern suggests, a bit like a Mediterranean villa, perhaps somewhere along the coast of Tuscany on the Tyrrhenian Sea.

The entrance is set beneath a porte cochere, which opens to a main floor that is one long row of generous rooms, nearly all with large windows facing south across terraced lawns. Everywhere, materials and craftsmanship are of breathtaking quality. The entrance hall has an extraordinary ceiling of aluminum leaf ("silver would tarnish," Stern notes with mock practicality) and a wonderful light fixture of white onyx, custom-turned in Italy. A powder room's walls are surfaced in book-matched black marble, also from Italy, creating a space as religious as a chapel. The blackness was inspired by the great English architect Sir Edwin Lutyens, whom Stern quotes: "Use black for drama in decoration."

Off the entrance, a private study seems designed to be the epitome of the expression, "to be in a brown

ABOVE: A Biedermeier-inspired cabinet, designed to dominate one end of the main floor's series of rooms, and a built-in sideboard are featured in the formal dining room. Garniture is from Bardith. Chair fabric from Scalamandré. Stern designed the carpet and the candlesticks. BELOW: The axonometric drawing illustrates the importance of the landscape to the house. Pergolas on the south façade overlook the sunken court, while the family room faces the flower garden and pool. A tennis court and greenhouse are visible at left.

oms as the style of "Robert Adam and Eliel Saarinen and me."

study." The walls are paneled with French walnut. The desk, inspired by Viennese architect Josef Hoffmann, is African hardwood, and the carpet picks up the inlay pattern of the desk.

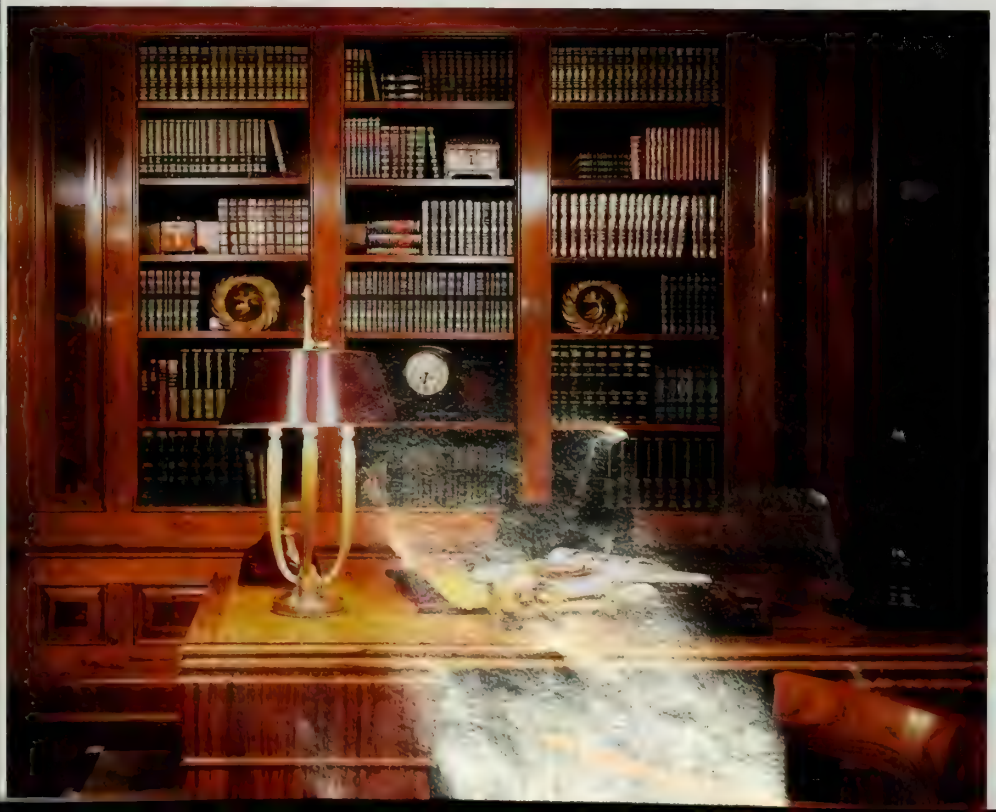
Next comes a card room—not a space often found today. Again, everything is different and everything is original: Parchment covers the walls and ceiling; specially made tabletops flip over to reveal a baize surface for card playing; the carpet was made in Hong Kong from Stern's design; pendants light both upward and downward.

Farther down the hall are the formal living and dining rooms. Eclectic as ever, Stern describes some of the

COURTESY ROBERT A. M. STERN ARCHITECTS

ABOVE: A sitting room off the master bedroom was created as a quiet space with views of the sunken court. Moroccan covered jar, foreground, is from L.C.S. Armchair upholstery, Stroheim & Romann. RIGHT: An oculus, one of two on the south façade, illuminates a built-in desk in the master suite.

BELOW: Classicized Art Déco details contribute to the period air of the study, which is paneled in French walnut with burl insets. Lamp by Ruhlmann. On shelves are a tortoiseshell box from Florian Papp and a mother-of-pearl box from Hyde Park.



detail there as the style of "Robert Adam and Eliel Saarinen and me"—referring to the British architect who gave the Adam style its name in the eighteenth century and to the Finnish modernist who headed the Cranbrook Academy of Art in the twentieth. In the living room, there is a carpet based on Roman mosaics, a fireside table of bush-hammered wrought iron, and chairs and side tables of English sycamore, ebony and satinwood. In the dining room, a stunning, massive sideboard suggests a wall of mirrors and draperies; it was inspired by the work of the early-twentieth-century German architect Bruno Paul.

Stern added sliding doors that join the dining, living and card rooms

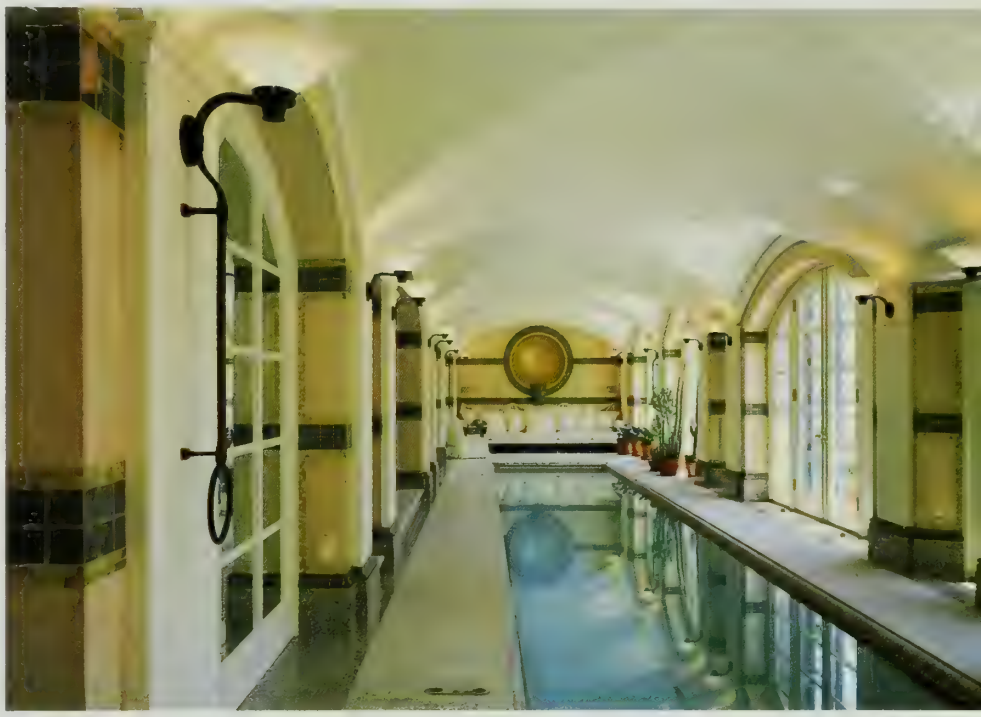
into one suite—ideal for big parties. And the rooms all contain French doors that open onto a bluestone-paved terrace. Upstairs from the main floor are the bedrooms and baths, arranged, as on the floor below, in a long row looking south over terraced lawns. Downstairs are a playroom and an indoor lap pool.

For all the elegance of the interiors, there's no sense of heaviness. Stern has a magic touch for the light visual joke or the odd juxtaposition that deftly brushes away any hint of pomposity. Still, the real climax of this New Jersey villa is the extraordinary treatment of the landscape.

Because an entire level has been gouged out of the earth on the south side of the house, the main floor at ground level turns out to be a full story higher on the other side. There, it commands an imposing prospect over a series of lawns that climb to a white limestone fountain in the distance. The terraces are stepped and sloped to create a false perspective, making the fountain seem farther away than it is.

Scattered among the remainder of the nearly three acres are many delights: a crab apple orchard opposite the breakfast room; an outdoor pool

continued on page 218



RIGHT: Mosaic tile and granite define the groin-vaulted pool room, which is set below the living room terrace. French doors open onto the sunken court. "It is meant to read as though it was once an open arcade to the sunken court that has since been glazed," says Stern. "The room is brightly lit year round."

BELOW: Repeating forms and Italianate motifs underscore the design of the spring garden and pool terraces. Landscape architecture is by Robert Ermerins. BELOW RIGHT: The pool pavilion is distinguished by a Palladian arch and deep overhangs that mirror those of the house. Ludowici Celadon roof tiles.

In the Coastal Vernacular

A Residence by Robert Venturi and Denise Scott Brown

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY MATT WARGO

UPON FIRST SEEING the waterfront property for a house to be built near New York City, Robert Venturi thought of *David Copperfield*. In the Dickens novel, Mr. Peggotty, the brother of David Copperfield's nursemaid, lives in a "superannuated boat" that has been pulled up onto dry land. The image had long stayed with the architect, whose Philadelphia firm, Venturi, Scott Brown and Associates, is known for its imaginative and evocative architecture. "A house on that site should look like an elemental structure," Venturi explains. "It should convey a sense of shelter."

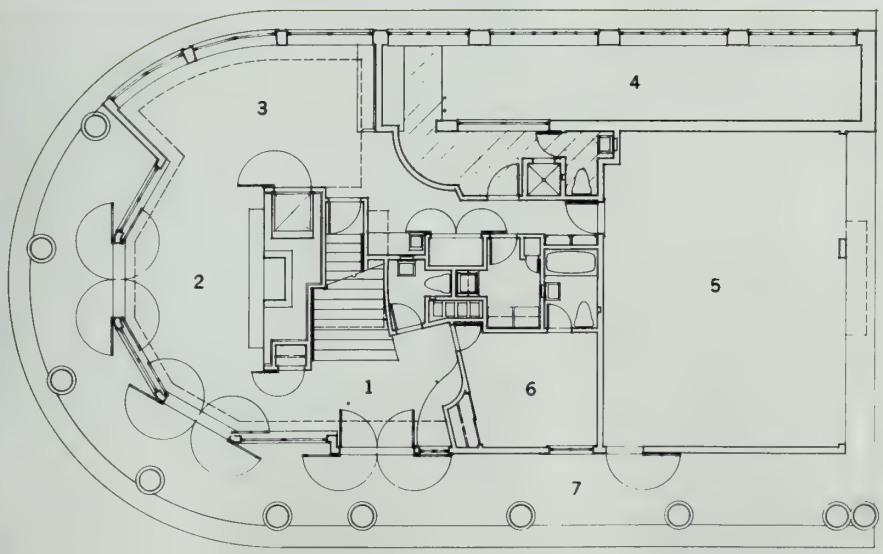
The site itself is spectacular, a small peninsula two and a half acres in size that juts out into Long Island Sound. The residents, a couple with grown children, had bought the land for the 270-degree view and nine hundred and fifty feet of waterfront.

"On a clear day you can see Manhattan," the husband, a semiretired executive, comments enthusiastically. "There is no site like it." But such a panoramic sweep means close contact with all the natural elements. "We are exposed to the east, west and north," he points out. "We've been very fortunate that we've had no major hurricanes yet. Nonetheless, the winds can be severe."

The sense of shelter is most emphatically addressed by the design of the large cedar-shingled roof. In fact, the house is almost all roof. Its long, sloping planes, smoothly combining gambrel and conical shapes, drop down past the second floor to the first

BELOW: For a residence overlooking Long Island Sound, Robert Venturi and his wife, Denise Scott Brown, of Venturi, Scott Brown and Associates, created an abstracted version of the Shingle Style. "The prow end of the house sits simply on the lawn," says Venturi. "The windows are pulled to the exterior wall surface to emphasize volume." OPPOSITE: The narrow wraparound porch, which leads to the front entrance beyond the bench and meets the window wall, was embellished with a bluestone floor, wood siding and Doric columns.

"The wood lattice of the upper terrace modulates the light and adds a patterned element to the façade," explains Venturi. "Double columns visually anchor the house's end." INSET OPPOSITE: "It's like being on a ship," notes one of the residents. "The house follows the curve of the land." INSET BELOW: The plan shows the house's rounded end, created to take full advantage of the view.



GROUND FLOOR

1. ENTRANCE HALL
2. FAMILY ROOM
3. BILLIARDS ROOM
4. LAP POOL
5. GARAGE
6. BEDROOM
7. LOGGIA

COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

level, where the roof's overhang comes to rest on a row of squat Doric columns. Because of the way the muscular colonnade girdles the perimeter of the porch, the flat glassed-in and cedar-sided exterior walls of the first level recede into the background. Thus the massive, textured roof is even more noticeable.

The roof brings to mind vernacular cottages built along New England, British and northern European coasts for centuries. The entire design of the house, however, borrows from a vocabulary of elements that American architects put to use along the East Coast at the turn of the century. In response to the very formal, classically ordered houses rising in Newport and elsewhere at that time, architects such as McKim, Mead & White developed Shingle Style summer cottages with loosely expansive informal layouts, capacious porches and the elaborate use of cedar shingles on walls and roofs.

The firm of Venturi, Scott Brown has achieved much of its renown through its reinterpretations of these Shingle Style characteristics for today's domestic architecture. "The Shingle Style is appropriate for houses by the sea, since it acknowledges a sense of shelter," remarks Venturi. "But we also didn't want the house to be full of picturesque articulations. We wanted it to look like a unified object that could resist winds and weather."

For a house that adheres so closely to the Shingle Style residential tradition, it also looks, not surprisingly, something like a boat, perhaps even Mr. Peggotty's "black barge." With its curved prowlike end jutting out toward Long Island Sound, the house particularly brings to mind the steamboats and ferries that once plied the waters of the United States. Even the smaller shingled poolhouse at one end of the swimming pool has a central monumental arched opening evocative of many old ferry terminals.

Inside the house, the arrangement of spaces is like a ship as well, since most of the living spaces are on the top level. "In working through the design phases," explains Venturi, "we kept coming back to the idea of placing the main floor on the second level, so that the owners could really see out. After all, one lives on this site for the view."

"We wanted to bring the openness of the exposed site into the house," says Venturi. He collaborated on the interiors with designer Dian Boone. BELOW: A decorated main chimney wall separates the living room from the stairs. Venturi designed the lighting fixture.

"The furniture needed an ample scale to match the big setting and the house," notes Venturi. BELOW RIGHT: A hallway on the second floor leads to the master bedroom. Dominating the space is a cabinet wall that exhibits the owners' music box collection.

OPPOSITE: "The roof slope is revealed in the dining room by the angled soffit piece," Venturi explains. The dining room opens onto the living room, with the wainscoting continuing around the perimeter walls. Knoll table. Candlesticks and cutout chairs are by Venturi.

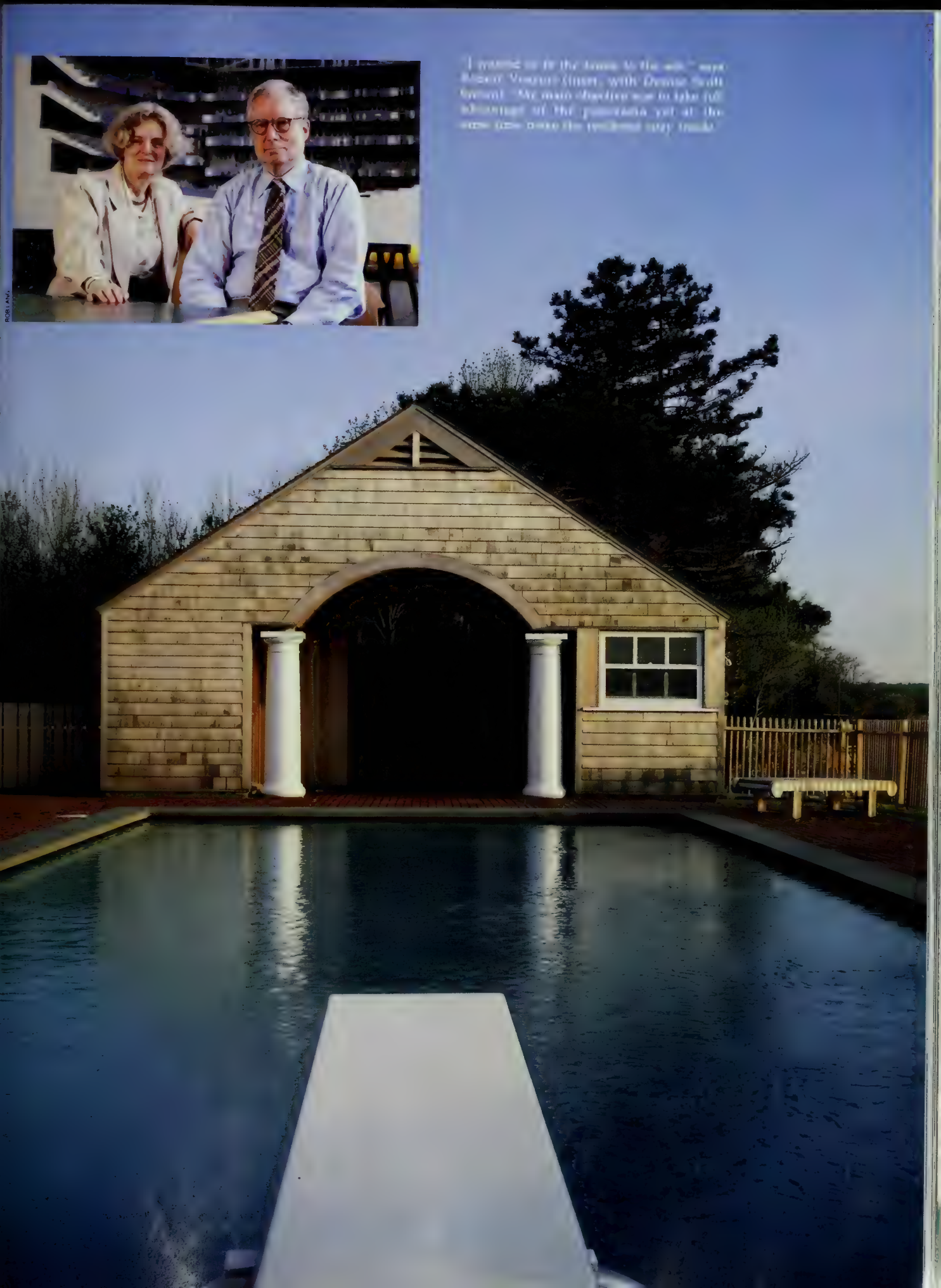
"When you are inside, you do feel as if you are in a boat," the wife comments about the upstairs living room. "You can almost get seasick," she adds, laughing. And indeed, sitting in the oak-faced window seat built into the curved wall, one has the feeling of being drawn out above the smooth grassy lawn, past the promontory to the water itself.

The openness of the living spaces does, however, come as a surprise. If the exterior looks protective, with its hooded roof, the interior, executed by the architects in collaboration with Philadelphia designer Dian Boone, is light and airy. Within a traditional envelope, modernist spaces flow easily from one section of the house to another—from the living area to the dining area to the centrally located kitchen. For the main level, Boone developed a palette of pastel yellows and white, with the darkest note provided by the oak floors and oak dado around the perimeter. The architects did not want to recreate what Venturi calls the "medieval natural wood tradition of the Shingle Style."

"If you look at the house," says Fred Schwartz, a New York architect who was associated for many years with the firm and was one of the members, along with Perry Kulper, of the design team for the house, "you see it is taut and contained on the outside. Inside it is soft and accommodating. We've talked about how it reminds us of the Villa Savoye." Although the skin-tight, white planes of Le Corbusier's International Style landmark house of 1929 would not come to mind immediately to every observer confronting this dark, shingled and textured house, one can see that a similar sensibility informs both. Both are objectlike houses that seem to hover above their flat grassy sites rather than extending into and merging with the landscape. In both, the garage is absorbed into the volume of the house, with the main living areas placed above it on the second floor. But if one didn't know better, one might assume that this shingled cottage came first.

The house's owners have one other residence, which is also by the water, in Gulf Stream, Florida. "But that place doesn't have the uniqueness of this one," the husband points out. "There is a vision in this particular type of design. If you're someone who collects paintings, this is like having a van Gogh." □

"The location brings out the feeling for the nautical," points out one of the residents. "There are mountain people, land people and water people. And we are most definitely water people." Included on the grounds are a swimming pool and tennis court. BELOW: "I set the poolhouse askew from the main house," says Venturi, "but the buildings share the same materials, columns and attic vents." OPPOSITE: "The poolhouse lines up axially with the length of the pool," notes Venturi. Bluestone and brick paving contrast with the siding.



ROB LANG

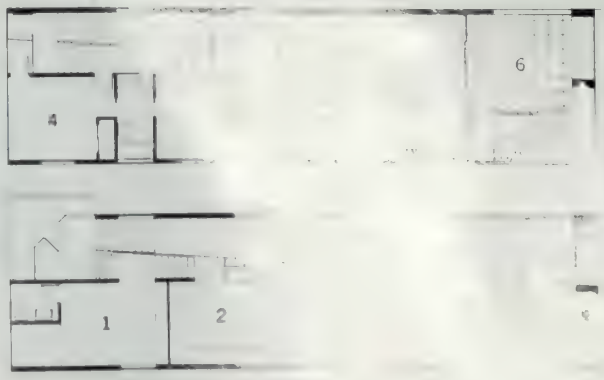
"I wanted to fit the house to the site," says Robert Venturi (inset, with Denise Scott Brown). "My main objective was to take full advantage of the panorama yet at the same time make the residence cozy inside."

Dynamics of Venice Beach

Antoine Predock Synthesizes the Natural and Urban Energies of a Singular Site

TEXT BY SYLVIA LAVIN
PHOTOGRAPHY BY MARY E. NICHOLS

COURTESY ANTOINE PREDOCK ARCHITECT



1. STUDY
2. KITCHEN
3. LIVING/DINING AREA
4. BEDROOM
5. MASTER BEDROOM
6. DECK

JIM McHUGH

The unfinished texture of cast-in-place concrete characterizes a house in Venice, California, designed by Antoine Predock (left). BELOW LEFT: "The beach-front façade expresses timeless aspects of Los Angeles—sea, stone and sand," he explains. "The concrete armature, thirty feet high and three feet thick, is like gigantic bones washed up along the sandy shore. The black granite at the base recalls geologic strata, and the water flowing over it forms a visual bridge to the ocean."

CALIFORNIA'S VENICE BEACH is a riotous place. Everyone shouts for attention. Everything screams "Look at me!" More of an eccentric happening than a coherent place, it has come to symbolize all that is frivolous and chaotic about modern life. At the other end of the cultural spectrum is Antoine Predock, an architect admired for a body of work that attempts to dig architecture out from under such frenzied confusion. Seeking more enduring and substantive foundations for architecture, Predock examines the underlying structure of the natural and cultural environment.

A house Predock just completed on Venice Beach, however, indicates that the extremes of glitzy ephemera and organic permanence are far from polar opposites. His almost anthropological approach to architecture has led to a powerfully serene and understated design that both stands out in and embraces the crowd.

A certain serendipity helped make this possible. As the owner explains, "I was jogging along the beach and I saw this incredible ocean-front lot. I immediately had a desire to build a beach house. Anyone can give you a regular beach house, but I called Antoine Predock. I knew his work and I thought it would be a great experience to work with him. I sensed I could learn something from him. When we started to discuss the project, it turned out that he already knew the property."

Predock knew the site because he maintains a residence close by. "I

OPPOSITE: The red-steel-framed window opens so that the resident can enjoy the sounds of the ocean and "wind rushing in the pivot window," says Predock. "At the same time, the water-coated granite piece becomes an urban offering—inviting passersby to touch the film of water." INSET OPPOSITE: The floor plans show the narrowness of the lot and how the architect opened up the beach façade with windows and a terrace.

Subtle dev[illegible] contribute to the spatial dynamism:
The ceiling sla[illegible] the perimeter wall bows outward.

consciously chose to live in Venice because in my work and life I have a need for an urban admixture, but I must also be connected to a natural realm," he says. In New Mexico, where he also lives, he has "mountains and high-altitude light," he adds. "In Venice, I can occupy that margin between the L.A. basin and the ocean. It's a fault line where the flotsam and energy that washes up from the Pacific collides with all of urban America crashing in from the other direction. Living between the natural and the man-made, I can straddle these two sets of forces."

While the site may have been the initial inspiration for both the architect and the owner, it was not free of problems. Despite modern architecture's dedication to "exploding the box" of traditional building, current land value, air rights, zoning laws and other urban conditions often impose a return to the box. Predock, however, used the relatively inexpressive shape dictated by the site to heighten the expressive surprise that awaits within.

As one reaches the top of a short set of stairs just inside the corner entrance, an enormous window suddenly comes into view. It has the captivating effect of framing a vista of the ocean, while a shaft of reflective black granite on the floor seems to hurtle toward the oncoming sea. Lines formed by the edges of this ebony surface splay out in diagonals that violate the pristine geometry promised by the exterior. Other subtle deviations contribute to the spatial dynamism: The ceiling slants upward, the perimeter wall bows outward, and interior furnishings are composed of oblique angles.

continued on page 218

BELOW: "The concrete frame creates an aperture that focuses an ocean vista for the master bedroom," Predock says of the deck. "My main objectives were to explore the relationship between the house's ocean side and its city side," adds Predock, summing up the project, "and to create a relationship to the ocean through the use of the windows, decks and roof terraces."

OPPOSITE: "A glistening granite 'runway' in the main living space evokes the sea, while the divergent perspective lines cause the ocean to appear closer," says Predock. In contrast to the 14-foot-high pivoting window, an alcove to the right features a slit window. "The twelve-inch-deep-by-three-quarter-inch-wide cast-in-concrete glass brings light into the space like a kaleidoscope," adds the architect.

RIGHT: Part of the contrast of solids and voids of the beach-facing wall includes the open-tread, split-level stairway giving access to the master bedroom and upper terrace. The fireplace angles out into the living/dining area, emphasizing the view through the pivot window. Floorcovering is sand-colored sisal; the chairs are from Knoll.

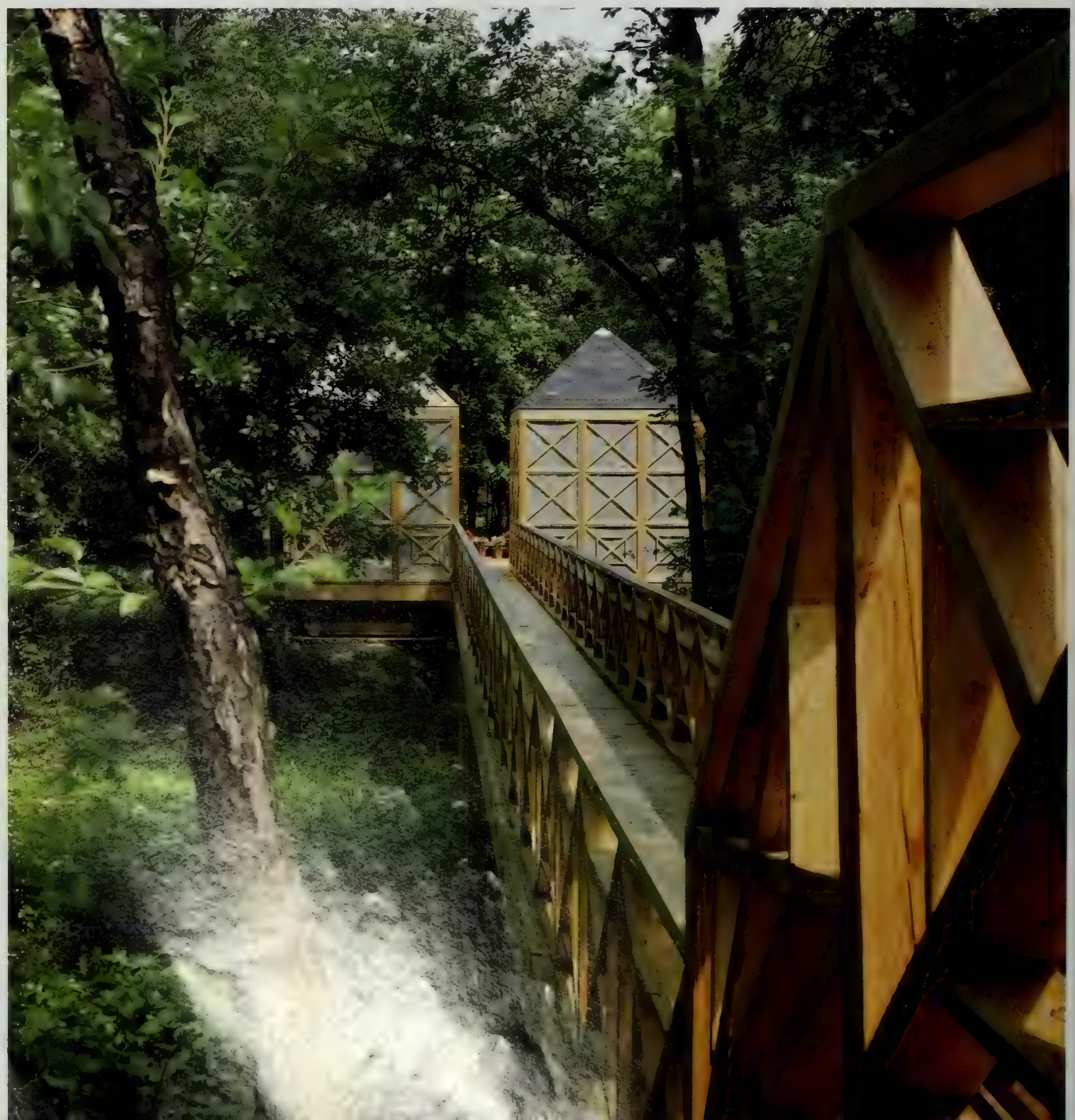
FAR RIGHT: The east façade features a wall of opaque windows and cantilevered balconies within the concrete frame. The entire façade is also cantilevered over the narrow street, providing weather protection between the entrance patio and the garage. "The vehicular-entrance façade acknowledges the city aspect of the house. The car can be 'primped' in the mirrored garage doors," explains Predock.

Unconventional Wit near Chicago

Stanley Tigerman Infuses a Suburban House with Playful Complexities

TEXT BY KURT ANDERSEN PHOTOGRAPHY BY BRUCE VAN INWEGEN

For a residence northwest of Chicago, Stanley Tigerman incorporated details inspired by rural farm structures with other elements that "suggest the hybridizing that is part of the continuing search for an authentic American architecture," he says. OPPOSITE: Two bands of windows extend across the rear façade of the "central drum," or tower, a turretlike extension at the center of the house. Split-face concrete block was used where the structure drops below grade. BELOW: A bridge leads from the rear of the house over a creek to a pair of gazebos; the left one is a sitting room, while the right one holds a hot tub. "It implies a lack of resolution," explains Tigerman of the bridge. "Because it's open-ended, leading into nature's lair, there is an implication of being led out of a sacred precinct to an unknown future."



RUSSELL INGRAM

Working within the rather modest framework of the 3,500-square-foot house provided Stanley Tigerman (above) with a distinct set of challenges. "The program is simple," he says of his residential projects, "so there is the opportunity for play."

STANLEY TIGERMAN and his architecture remain as singular and jolly as ever, but he has, at sixty, managed a rare transformation: Tigerman has turned from enfant terrible ("I've got so many years of bad-boyness behind me," he says) into éminence grise. Maybe because of his essential fun-loving unpretentiousness, or maybe because he has had the good luck never to be architecture's flavor of the month, his work has not devolved into a facile signature style. When the word *quirky* is applied to other architects, it often means almost the opposite—that is, they predictably repeat the same quirk over and over again. Not Tigerman. Like his fellow Chicagoan Frank Lloyd Wright, he builds a new quirk nearly every time out.

It is a risky way to practice architecture (invention naturally increases the chance of failure), and Stanley Tigerman adds still more unnecessary complications to his life by designing lots of private houses. He accepts the commissions (two currently under way) because he wants to, not because he has to. "I love 'em," he says emphatically. "A house really counts. Since Palladio, a house has been where you break ground—the program is simple, so there is the opportunity for play. My house clients are terrific. I get clients who are willing to go out on an adventure."

And in one recent instance, willing clients who couldn't afford a very expensive adventure. A young professional couple who had a limited budget, plans for children and a 1.7-acre lot northwest of Chicago decided they wanted a Stanley Tigerman house. The architect's game spirit, and the fact that the clients came without many preconceptions, persuaded him to take the job, despite the rather modest size—3,500 square feet.

Just as the couple (who now have two children) were atypical clients

RIGHT: The house's tw[illegible]abled wings are set at angles to the central drum—"the central player in the [illegible]ctural composition," says Tigerman. On the tower's ground floor is the entran[illegible]ll and kitchen. A playroom that also serves as a library is set on the tower's second [illegible] a bedroom/sitting room is on the basement level.

for a celebrated and occasionally zany architect, their subdivision was not a place with aspirations to important architecture—the houses are the pseudo-Tudors, overgrown ranches and overwrought mongrels endemic to upper-middle-class developments everywhere. The most famous house on the block declares its nonconformity at the curb, flouting the ultimate suburban law: The yard consists of prairie grasses and wildflowers, indigenous and unmowed.

The oddity does not let up. A pair of single-car garages are set three feet apart at forty-five-degree angles to the driveway and perpendicular to each other, with the driveway and garages forming a Y—and the top of the Y, in turn, forming two sides of a private courtyard. So the inevitable, nagging design issue presented by small single-family houses—what to do with the cars—is resolved not by tastefully hiding the garage but with a daring, in-your-face gesture that tries to make it an integral piece of a larger composition.

As introverted and strange as this makes the house seem from the street (garage doors—even intriguingly, artfully symmetrical garage doors—are homely), the arrangement does help make for a house that reveals itself slowly, layer by layer. "The difference between rich people's houses and poor people's houses," Tigerman says, "is that rich people can afford transition spaces."

This middle-class house is chockablock with rather luxurious transition spaces, outside as well as in. Tigerman has broken it down into six constituent pieces: the his-and-her car sheds, two larger sheds (one a living wing, the other bedrooms), a central cylindrical tower (a bedroom/sitting room in the basement, an entrance hall and kitchen on the ground floor, a playroom upstairs), and way out back, a kind of deck- [illegible] mer-house. The experienc[illegible] ing the residence is indeed [illegible] staged procession: Through the [illegible] mus of the garages is the courtya[illegible] and then, through the second istl[illegible] mus formed by the two wings, finally, is the front door.

The sense of the house as a compound, and the calculated progressions—place, quirky threshold, distinctly new place—occur throughout, creating a complexity and subtlety grander than the budget. The tiny piece of ground-floor real estate that connects the kitchen with the living/dining room, for instance, is not merely a passageway but a fully equipped bar, a virtual room. They didn't mind, says Tigerman approvingly of the clients, that money was spent on such inessential—but gratifying—bits of architecture. Similarly, the architect's shrewd attention to materials and detail makes for a house that seems improbably swank. The exterior is mostly synthetic Dryvit stucco. But extending around the perimeter of the structure is a handsome foundation course of split-face concrete block and, tracing the second-floor level, a green-painted wood strip.

Although one may have spotted the conical top of the central tower from outside (Tigerman says he is alluding to silos, but the squat, castle-like tower seems more *Mitteleuropa* than midwestern), it's only after entering that the cylinder reveals itself. Because the tower is just eighteen feet in diameter, inside one is always distinctly aware of the curvature. The entrance hall is not large, but it is, in its diminutive way, splashy, conceptually lavish. The six-by-fifteen-foot space is two stories high; to one side are the children's bedrooms, to the other is the living/dining room, and

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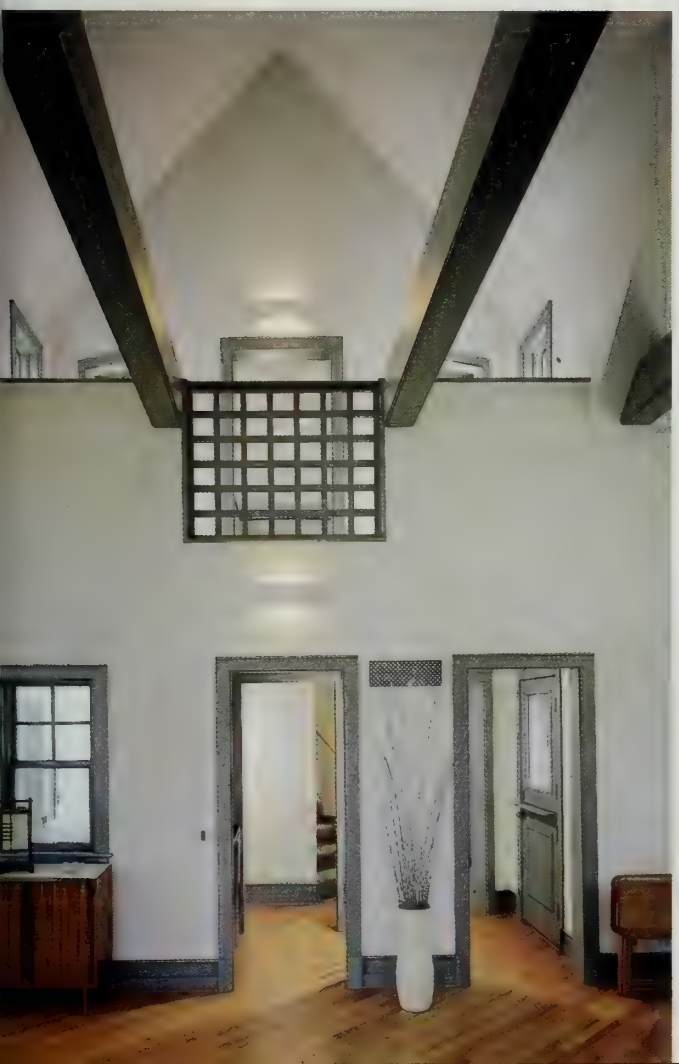
In the Great Hall, an airy living/dining area that occupies one entire wing, bookshelves form the bases for the slightly flattened keystone arch above the fireplace. Gradations in the color values of the woodwork accentuate the architectonic quality.

The house is chockablock with luxurious transition spaces, outside as well as in.

COURTESY TIGERMAN MCCURRY ARCHITECTS

ABOVE: The second-floor plan depicts the diamond-shaped entrance courtyard defined by the house's two main wings and what Tigerman calls a pair of "his-and-her garages." French doors open onto deck at right. BELOW LEFT: The Great Hall is separated from the central tower by a pierced parapet wall. BELOW RIGHT: The pine deck overlooks the creek and the woods. Windows throughout by Pella.



Subtle geometries characterize a residence near Lugano, Switzerland, designed by architects Mario Campi and Franco Pessina. Built in the Rationalist tradition found particularly in northern Italy and the Ticino region of Switzerland, the house combines meticulously formulated geometric elements with an acute sense of architectural history. LEFT: The stark lines of the master bedroom's terrace, located on the top floor at the tip of one wing, contrast with the Alpine greenery.

Rationalism Revisited in Switzerland

IT IS A HOUSE in which everything is surprising, even if nothing about it is accidental. Though Lugano-based architects Mario Campi and Franco Pessina's work is quintessentially Swiss and Ticinese, it nevertheless looks a bit Italian, with that slight Viennese tinge the northern Italians have been favoring lately. The residence near Lugano is plain, white and relaxed, and it continues the tradition of Rationalist architecture found particularly in the Ticino region.

The Ticino has not always been Swiss, even if it is now the largest Swiss canton in the Italian-speaking part of Switzerland. Well into the nineteenth century, its churches were under the control of the archbishop of Milan. The region's most famous architect, Francesco Borromini—considered by some the most extreme of the seventeenth-century Roman Baroque architects—was born at Bissone, a village just outside Lugano.

Campi and Pessina, however, are keenly aware of being among the heirs of the movement that has come to be known as Rationalism, referring to architects' taste for simple, "rational" geometric forms. The Rationalist heritage continues in their emphasis on rather stark geometries. Their

BELOW: Resting on a sloped site, the three-level, U-shaped residence surrounds a courtyard and affords splendid vistas of Lago di Lugano. Entrance is provided at street level through the gridded opening—also a carport—at lower left. An internal stairway leads to the courtyard level, which contains the central structure's public rooms. RIGHT: Opposite the master suite at the other end of the U-shape, openings and tile inlaid with glass block form a loggia off the guest bedroom.

A Rigorously Geometric Residence near Lugano by Mario Campi and Franco Pessina

TEXT BY JOSEPH RYKWERT
PHOTOGRAPHY BY DANIEL H. MINASSIAN

deliberately understated moldings and their very economic use of sweeping, abrupt curves.

The most important monument of the Rationalist tendency is the marble Casa del Fascio that Giuseppe Terragni built from 1932 to 1936 as the local headquarters of the Fascist party in Como, Italy, now used by the regional government. It is one of the severely underestimated masterpieces of twentieth-century architecture. In Lugano itself, the cantonal library, designed in the early 1940s by the brothers Carlo and Rino Tami, became the exemplary Rationalist building in the Ticino, and one of the best prewar buildings in the country. Rationalism is therefore seen as something of a local product in the Ticino, which has a thriving school of younger architects, possibly as many good young architects per capita as anywhere in the world.

In the 1950s, Campi and Pessina went north to the German-speaking Federal Institute of Technology in Zurich, where Rino Tami taught. Later, Pessina taught there, and Campi is currently head of the architecture school. Having been a pupil of Tami's and later an assistant to Swiss-German Dolf Schnebli—another master

COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI

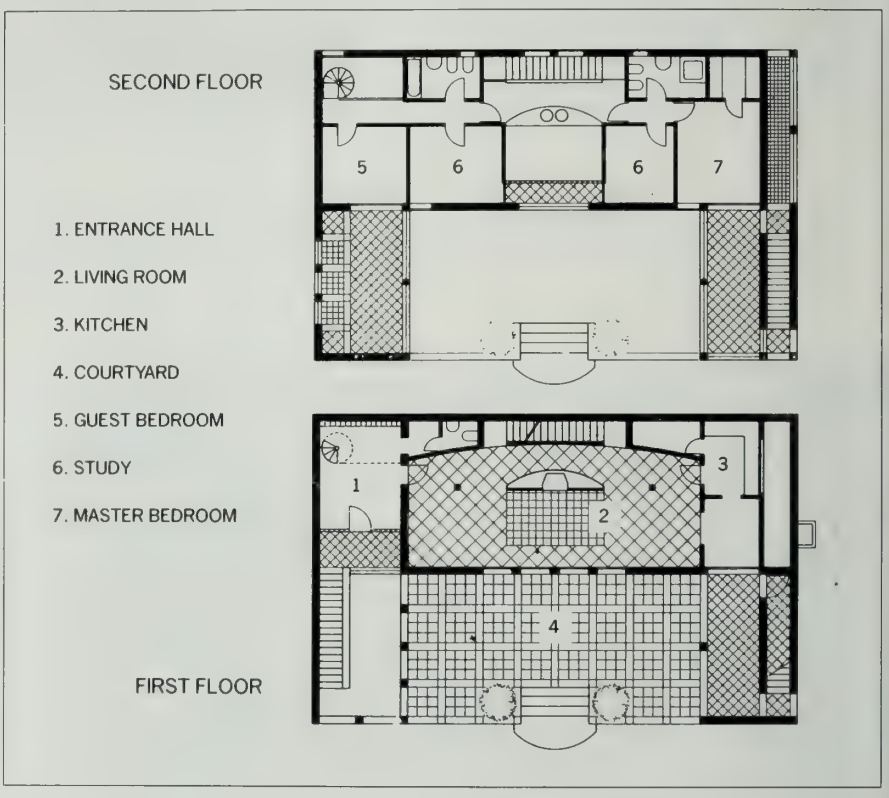
"We look to the past to find confirmation of our predilections . . ." explains Campi (left) of the credo he shares with Pessina (right). They aim to reconstruct their own "personal history out of the splinters into which the history of architecture . . . has been shattered."

COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI

who established himself in the Ticino and became a significant influence on his younger colleagues—Campi could almost be considered one of the founding members of Rationalism.

The new house shows Campi and Pessina in a casual mood. The bones of its construction and the deftly formal geometric relationships, however, are arranged so that a second look gives a rather stiff impression. But in fact, the residents—a film and television producer and his wife—were unusually understanding and imaginative clients. They had moved to the site because of the beauty of the landscape and the admirable climate, and to use the house for working conferences and meetings. That may be why the residence includes virtually independent bedroom suites, and why every room connects to a terrace with views to Lago di Lugano.

Seen from the road below, it seems a regular, somewhat rigidly sym-



COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI

BELOW: A hall, centrally located on the second floor over the double-height living room, repeats the curve of the fireplace and provides access to the bedroom suites. The glass-block window at left filters views to the lake and lights the living room below. Twin columnar flues extend up from the hearth, the center around which the residence's geometries and functions are organized.

BELOW: In one corner of the house, a spiral staircase gives private passage from the first-floor entrance hall to the guest suite. The railing recalls a linear motif that appears throughout the house, while the pale oak floor brightens the atriumlike space. ABOVE: The first- and second-floor plans show the house's organization within a golden-section rectangle and around the curved fireplace.

metrical courtyard house, U-shaped in plan, resting on a steeply sloping meadow. The courtyard, set back between the wings and raised a few short steps above the slope, looks out to the lake in the distance.

The residence's intricate geometric formulation begins to appear in the U-shape's central section: a double cube, a form beloved by sixteenth-century architects. Slowly, other patterns emerge. The courtyard is a double square; the elevations of the two wings are square. The pavement of the courtyard is yet another double square, identical to the courtyard façade—and this is emphasized by its division into square pavers. But even a first and impressionistic look at the house shows that it does not have the insistent effect of a design based entirely on the square. Indeed, an even closer look at the overall plan of the house reveals that it is a golden-section rectangle. The golden section is a proportion much praised by artists and poets, as well as architects of the modern movement, particularly Le Corbusier: It occurs when a line is divided into two unequal parts so that the smaller segment is to the bigger as the bigger part is to the whole line.

Inside the house, other delicate geometric configurations emerge. A door on the right of the entrance hall opens into the central living space, a large symmetrical room articulated into three volumes—two one-story areas on either side of a brightly lit double-height space with a fireplace. The back wall of the room is curved—forming one segment of a huge circle struck from a center point at the edge of the property—and contains bookshelves. The curve is rather shallow, making a fine sweep as a library along the whole width of the central part of the house. Although gentle, it reads quite strongly, because the back of the fireplace in the middle of the living room is also curved, but much more tightly—it was calculated from the geometric center of the house—so that it plays against the sweep of the back wall.

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In back of the living room, a gently curving wall—a segment of the circle whose center is in the middle of the property—serves as a library. Playing off the slight curve, another arc calculated from the center of the house forms the wall, at left, behind the hearth—the focal point of a traditional residence's circulation.

Art: Neoclassical Architectural Motifs

Colorful Graphic Works Reflect the Glory of an Age

TEXT BY CHRISTOPHER FINCH

SIMPLY STATED, Neoclassicism in architecture and decoration was a reaction against the fuss, frippery and excessive garnish of the Rococo era, a return to more decorous aesthetic values strongly influenced by the renewed interest in Greco-Roman remains that manifested itself in the middle of the eighteenth century. The style arose independently in France, where it was first called *le Goût Grec*, and in Britain, leading to great periods of building and design in both places. Among its first patrons were the young noblemen who had been exposed to classical antiquities while undertaking the Grand Tour. Its primary theorist was a German, Johann Joachim Winckelmann, and its spiritual home was Rome, but by the 1770s it had spread across Europe and reached the New World, where it was to enjoy an especially vigorous flowering.

That said, Neoclassicism appeared in many variants, and its practitioners often failed to agree on what constituted its essential character. Winckelmann preached the moral superiority of an art based on ancient Greek models (though his knowledge of such models was limited largely to late-Hellenistic examples and Roman copies). Giovanni Battista Piranesi—himself a great influence on the movement, through both his etchings and his writings—was firmly convinced of the superiority of Roman and Etruscan art. Anton Raffael Mengs, the most prominent Neoclassical painter of the first generation, was influenced by Winckelmann but added Renaissance artists such as Raphael and Correggio to his pantheon of artistic heroes. As early as the late eighteenth century and continuing into the first quarter of the nineteenth century, with the Neoclassicist spirit still very much alive, Egyptian elements were grafted onto the style, a development that Winckelmann, who died in 1768, would undoubtedly have deplored.

Of enormous importance to the development of Neoclassicism were the excavations at Herculaneum and Pompeii, which began on a serious scale in 1738 and 1748 respectively. For the first time, architects and artists were provided with a great many examples of Roman domestic architecture in prime condition. With their hand-painted *faux-marbre* panels, perspective friezes and delight in the grotesque, the interiors of the Campanian cities buried by Vesuvius gave rise to a Pompeian style that can be considered a distinctive entity but that influenced all who had an interest in the antique, notably with regard to the selection of color. The employment of Pompeian red—a

Detail d by Savorelli, published 1772–77.
Hand-c century passion for classical
antiquity . fluenced all the arts. Its ad-
herents look for the thirteen vaulted
bays of the be the most important
Renaissance Campbell, London.

Cum Privilegio SS.D.N. Clementis XIV.

Johan Ottaviani sculpsit

ait: ne descendas in Aegyptum, sed quiesce in terra, quam dixero tibi. Genes. Cap. XXVI

di Londra Palmi tre 1 2 3 Romani Piedi tre 1 2 3 di Parigi

Equiti Josephoo Nicolao de Azara Potentiss. Caroli III. Hisp. Reg. Catholici apud
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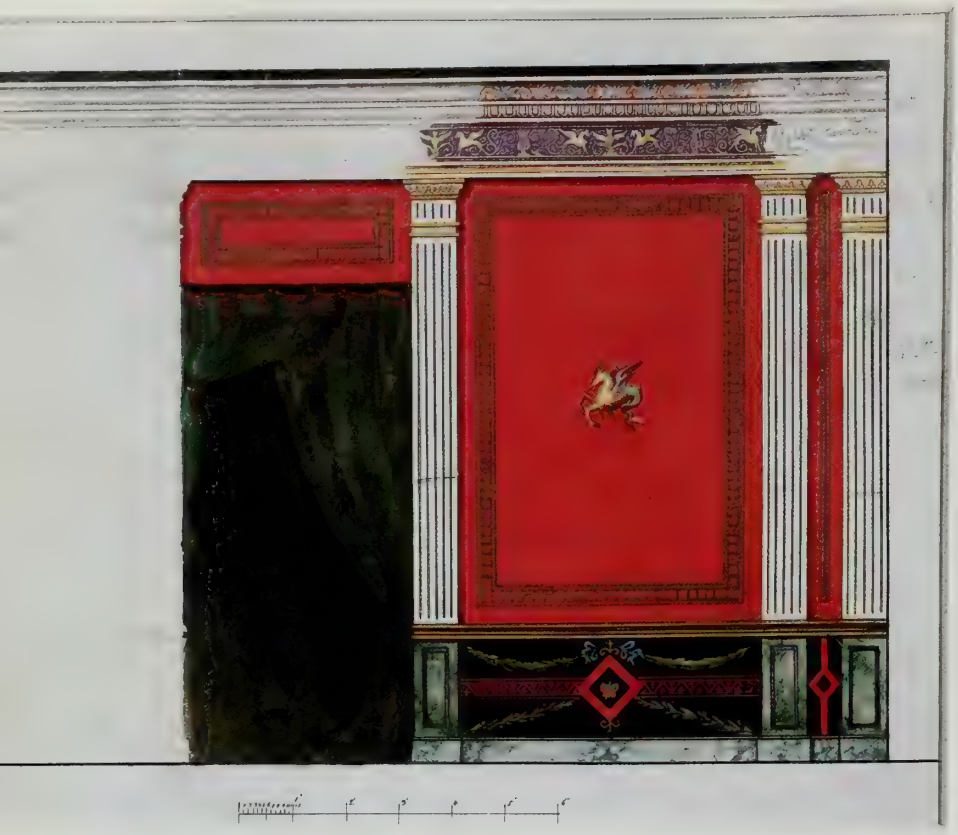
Cum Privilegio S. D. N. Pii VI.

LEFT AND COVER: *Detail from the Palace of the Spanish Papal Legate,* Anton Raphael Mengs, engraved by Campanella, published 1778. Hand-colored engraving; 22" x 25½". Illusionistic architecture with indications of perspective is seen in Mengs's fresco for a papal legate—after fragments from the ruins of a 2nd-century villa. Mengs, who trained as a painter by studying the works of Correggio and Raphael, is regarded as one of the Neoclassical style's leading pioneers. Ursus Prints, New York.

BELOW: *Detail from Raphael's Loggia, Vatican,* French School, 1831. Gouache on paper; 10¼" x 8¼". Raphael's vivid wall paintings for the loggia in the Vatican were among the earliest Renaissance adaptations of Roman wall paintings and were copied prolifically by the advocates of Neoclassicism. Stubbs Books & Prints, New York.

dark terra-cotta—became stylish before the end of the eighteenth century and continued intermittently for another hundred years.

The rapid spread of the Neoclassical style in the third quarter of the eighteenth century can be attributed in large part to the dissemination of its philosophy in the form of books, prints and drawings. The initial interest in the art of antiquity, necessary to the evolution of the idiom, was promoted in the form of such volumes as Piranesi's *Vedute di Roma* (1748–78) and *Antiquities of Athens* (1762 and 1789) by the British architects and connoisseurs James Stuart and Nicholas Revett. By that time, printers had learned how to incorporate etchings and engravings into fine books, and the handsome publications that resulted were able to



bring home the spirit of the classical past even to those who were unable to visit the sites in person.

Just as important were the publications and drawings made by leading interpreters of the style. Robert Adam, greatest of the British Neoclassical architects, made splendid colored drawings for the interiors of such masterpieces as Northumberland House in London, while his brother James was also a superb draftsman. It was, however, the publication of *The Works in Architecture of Robert and James Adam,* the first volume appearing in 1778, that through its illustrations did the most to propagate the Adam style, which was to prove so influential on both sides of the Atlantic.

Although himself an antiquarian, having published a study of the palace of the emperor Diocletian, Robert Adam had the good fortune to live in

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ABOVE: *Mural Design,* Adolf Falkenstein, circa 1880–1910. Gouache on paper; 11¾" x 16⅜". The design for a wall with a curtain, by an Austrian artist identified as a royal and imperial decorator, bears working notations that reflect changes decided upon during the commission. Shepherd Gallery, New York.

RIGHT: *Panel Design,* Michelangelo Pergolesi (artist and engraver), published circa 1777–92. Hand-colored engraving; 20½" x 15". Pergolesi came to London to assist the Adam brothers in developing innovative designs based on classical antiquity. Pergolesi's engraving, from his *Designs for Various Ornaments,* reveals an ability to unite the monumental with the delicate. W. Graham Arader III, New York.

OPPOSITE: *Mural Design,* Neapolitan School, circa 1820. Gouache on paper; 13" x 10". For decades following the excavations at Pompeii, artists executed works after the wall paintings found there, often intending them as personal mementos or as souvenirs for the specialized tourist trade. Ursus Prints, New York.

The Frick Family's Clayton House

Thierry Despont Restores Pittsburgh's Grand Estate

COURTESY THE HELEN CLAY FRICK FOUNDATION

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE

Thierry Despont's restoration of Clayton—the Pittsburgh residence of steel magnate and art collector Henry Clay Frick and his family—and its recent opening as a house museum are the gift of the late Helen Clay Frick. INSET OPPPOSITE: An 1890s winter view of the house. When Frick hired architect Frederick J. Osterling in 1891 to turn the 1860s, two-story Italianate villa into a four-story châteauesque mansion, Frick was thought to be inspired by Richard Morris Hunt's Vanderbilt mansion in New York, which he admired and later rented.

WHEN BRENDAN GILL wrote a year or so ago, "If Pittsburgh were situated somewhere in the heart of Europe, tourists would eagerly journey hundreds of miles out of their way to visit it," he surprised readers who had not followed the extraordinary transformation of the city. Old-timers remembered that for most of its history Pittsburgh had been notoriously filthy; towering smokestacks loomed over the three converging rivers; miserable workers' shanties huddled beside them; and the smog from the mills often threw the streets into a sepulchral twilight by early afternoon. When Frank Lloyd Wright was asked in the 1940s by the city fathers what he would do with Pittsburgh, he answered, "Abandon it."

Someone who would have rejoiced at Gill's words, had she been alive to read them, would have been that redoubtable lady Helen Clay Frick, who died in 1984 at the age of ninety-six in Clayton, the house in which she had been born on the eastern side of the city. It had been bought by her father, the industrialist and financier Henry Clay Frick, in 1882 as a home for his family. His daughter loved Clayton and left orders in her will that it should be restored and opened to the public as a house museum.

She had had, as she looked back on it, an idyllic childhood. As described by her in an early essay, the Frick children's Pittsburgh was one of "azure skies and green lawns." When the family moved to New York in 1905 and Clayton was no longer their main base, she nonetheless insisted that her debutante party should take place there in 1908, much to the irritation of her father, who was by now New York-oriented, his mind darting ahead to the construction of a Fifth Avenue mansion that would house not only his family but his rapidly increasing collection of art. This, his great legacy to the world, is the Frick Collection at 1 East Seventieth Street.

Henry Clay Frick began collecting young. A revealing report was written about the twenty-two-year-old entrepreneur in 1871, when he asked for a loan from the Pittsburgh bank T. Mellon & Sons. The bank's agent wrote: "Land's good, ovens well built; manager on job all day, keeps books evenings, may be a little too enthusiastic about pictures but not enough to hurt." His first purchases were conventional, late-nineteenth-century European painters of second quality working in a traditional vein. But it wasn't long before he was acquiring some Millet pastels of top quality; and that he cared as much about his purchases as the records show is interesting, for he had not grown up with art around him or been educated in art history.

Frick was equally passionate about the decoration of his house, finding time to write endless, detailed letters to the furniture makers in New York who supplied him with his needs. Everything was made to order according to his specifications, and in 1891 he employed the architect Frederick J. Osterling to remodel the modest villa and transform it into a "châteauesque" residence. It is remarkable that he was able to undertake that during what had been a dreadful year.

A loving father, Frick suffered in

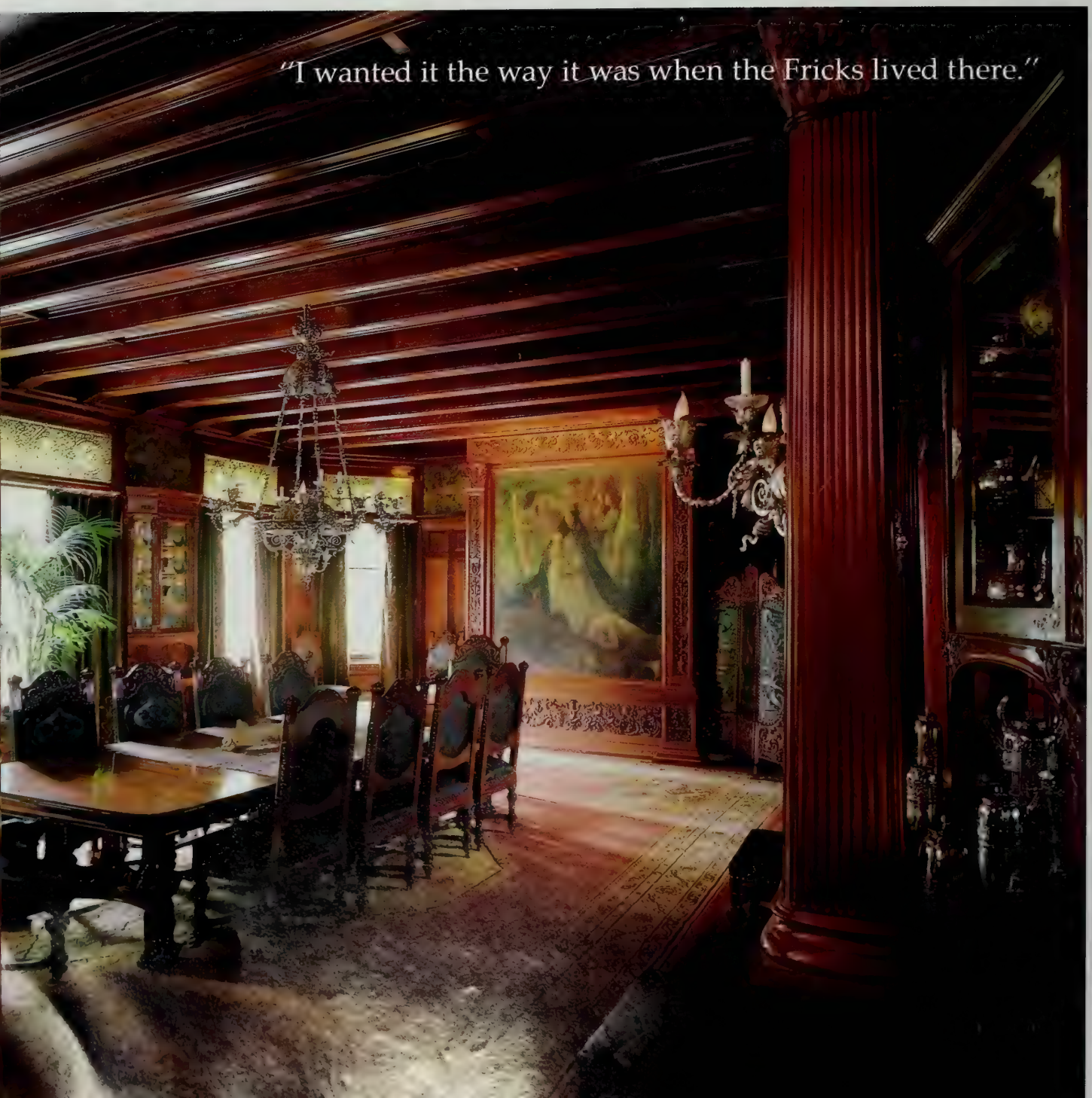
OPPOSITE: The second-floor sitting room has a coffered ceiling, parquet floors, paneling and furniture—all designed by Osterling. "The stenciled and painted wallcovering was sent to Paris to be restored," says Despont. LEFT: "In 1902 the stained glass at the staircase landing was replaced with depictions of four heroines from literature," says DeCourcy McIntosh, director of the house museum.

that one year the loss, after a ghastly, two-year illness, of his five-year-old daughter, Martha, and the death of four-week-old Henry Clay Frick, Jr. His public life was a nightmare during the same period. The Homestead Strike is one of the most bitter disputes in American labor history, and for his part in breaking it Frick became a nationally known and generally loathed man. After an almost successful attempt on his life, he recovered, and life continued at Clayton, now a much grander house.

It was probably happier for everyone when the move to New York was made, but the house was kept up, and the family visited it on special occasions. Helen Frick spent her last years there, having made it clear what her desires were for its future.

The trustees selected as museum director DeCourcy E. McIntosh, who says today, "We decided that the correct period for the restoration was 1882 to 1905, and there are rooms that represent every year of that time. We had to decide what we could do most accurately—where the least amount of guesswork would be involved. Through our vast assemblage of documentation, this is the story that unfolded."

"The dining room was redesigned to suggest a baronial hall," notes McIntosh. Transoms are alabaster; light fixtures are silver-plated. For the large painting by Pascal-Adolphe-Jean Dagnan-Bouveret, "we recreated the missing frame using period photographs," says Despont.



had been displaced and stored away.

The essence of the old house was still intact, however, and when the young French-born architect Thierry Despont arrived on the scene from New York, he greeted his new commission with a burst of enthusiasm. "I wanted to put it back the way it was when the Fricks lived there, with the good and the bad," he says. "And as I walked through the house three years ago, it was like entering a time

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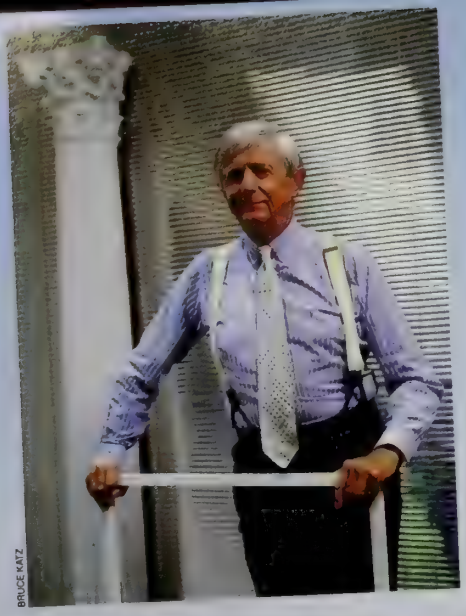
ROB LANG

ABOVE: "The breakfast room is the most extensively restored room," says Despont (right). "We removed the fabric that covered the original plasterwork." Chairs, table and sideboard are Eastlake style. "Helen Frick records that her father held Thursday evening poker games there with the Mellon brothers and George Westinghouse," McIntosh says.

BELOW: "The Christmas tree was always set up there," says McIntosh about the front porch, which was added in 1892 and enclosed in 1899 as a winter garden. A fleur-de-lis pattern decorates the mosaic tile floor.

There never was more complete documentation, for Frick, from the day he entered business in his twenties, kept every piece of paper he received and copies of his own letters, and his daughter hung on to the lot. McIntosh clearly remembers the day they were delivered to him, along with other effects that had been in storage for years. "I had expected a little truck, instead of which three huge moving vans rolled in. For us it was marvelous, for we were able to check every name of the suppliers, the references to materials, the dates—we had every invoice."

It was surely a unique case in the history of restoration, but the project became a story of domestic archaeology that required an immense quantity of work on the part of the director and his team, for the house had been renovated several times following the departure of the Fricks for New York, and new wallcoverings had been placed over the old damask ones; rugs, furniture and artifacts



BRUCE KATZ

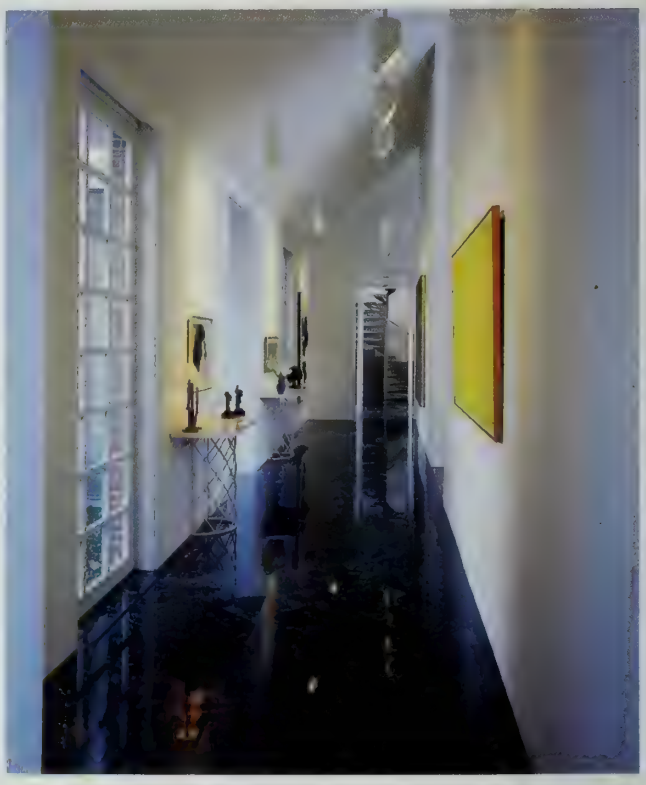
Palladian Abstractions

Hugh Newell Jacobsen's Light-Washed Design in Michigan

TEXT BY ROBERT CAMPBELL PHOTOGRAPHY BY BALTHAZAR KORAB

PRECEDING PAGES: A lakeside residence near Detroit designed by Hugh Newell Jacobsen for modern-art collectors is a contemporary version of James River plantation houses. "I used the eighteenth-century trick of breaking the house up into five parts," says Jacobsen (inset). Outdoor furniture from Knoll. ABOVE: The structure's three pavilions front a granite-paved forecourt.

ABOVE: The connecting link, or "hyphen," leading to the Great Room features reflective floor-to-ceiling glass and *verde guada* marble floors. "During the day, nature is a strong presence there," says the architect.



"The house seems designed for our collection," says the husband. ABOVE: The pitched-ceiling hall acts as a gallery and provides a longitudinal connecting axis. At left, works by Robert Motherwell and Milton Avery.

In a Jacobsen house, much of the pleasure is of a monastic kind. It is the pleasure of a world without clutter.

"WE DIDN'T WANT anything old-fashioned, anything with a lot of wood," comments one of the owners of a house outside Detroit. By so saying, he defines two opposite kinds of architecture. There is the woodsy house, which wraps you up in a warm, fuzzy, rich blanket of texture and color. And then there's the clean-as-a-hound's-tooth house, as trim as a ski and as taut as a sail in the wind. It's the latter that has always appealed to Washington, D.C., architect Hugh Newell Jacobsen, who has spent years refining the concept.

The Michigan residence he designed, for a real estate developer and his wife, is typical of Jacobsen, filled with the architect's trademark: spare, sophisticated detailing. There are, for example, no baseboards where the walls meet the floors. The bookshelves in the library are elegant egg crates with edges that seem as thin as knives. Televisions are hidden in the walls; the one in the master bedroom rises out of an innocent-looking table at the touch of a remote switch. Air-handling grilles are crisply ornamental slots in the wall or floor.

In a Jacobsen house, much of the pleasure is of a monastic kind. It is the pleasure of a world without clutter. The result, among lakes and rolling woods in Michigan, is crisp and clean, "a house with architectural character," says the husband. For those who enjoy a somewhat stately, formal way of life, and especially for those who love to entertain—as do the house's owners—it's a dream of an airy paradise.

Jacobsen often remarks that every house ought to contain one good shock, a place where one stops short in amazement. In this house, that place comes at the climax of a carefully orchestrated sequence that begins with the approach to the house, a narrow, twisting, semirural road. From the road peels an inconspicuous gravel driveway, which suddenly becomes an avenue, aiming straight through an allée of pear trees toward the front door. By directing the visitor's view, the enclosing pear trees disguise the fact that the site is less than vast. "I grabbed every vista I could to give a sense of a thousand acres instead of two and a half," admits Jacobsen.

"We chose David Ingles Goldburg of Ingles & Associates to help with the interiors because we knew he'd be sympathetic to the design," says the husband. The Great Room is distinguished by a double-height gridded window wall overlooking a lake. The brass-counterweighted windows can be raised to provide access to the outdoors. Art Déco armchairs are grouped with tuxedo sofas in the living area. African figural harps are displayed on the low table, and a 1970 Lichtenstein bronze stands between the living and dining areas. Ushak carpet.

Seen from the allée of pear trees, the house is formal and symmetrical, but not (so it seems) very big. "I always manipulate scale in my work," the architect says. "The ambiguity is rather fun." After passing through a number of smallish spaces—an entrance pavilion, a vestibule and a narrow, pitched-ceiling hallway—visitors are confronted with a breath-stopping explosion of light and space that is the Great Room, with a wall of windows framing a spectacular view of lake and island.

The Great Room is the heart of the house. It is twenty-one by forty-two feet—a double square, half for living and half for dining, with two identical fireplaces. The neatness of the ar-

"As collectors, the clients are visually attuned," Jacobsen says. "They see things other people miss." The Georgian proportions of the Great Room are visible from the dining area. The rhythmic fenestration of the window wall is echoed by balanced door and window elements. Milton Avery's *Tangerine Moon and Wine Dark Sea*, 1959, is above an African mask and a turn-of-the-century weathervane. At right is an Edgar Brandt lamp.

rangement is a clue to a hidden order: "Everything in the house is based on a square—the gridded windows, the flooring, the egg-crate bookshelves, the glass blocks in the bath, even the shapes of the walls and floors themselves," says Jacobsen.

The owners, whose three children are grown, have a superb art collection, mostly of modern work, that has been carefully placed throughout the house. Jacobsen's quiet, white-walled, light-flooded rooms provide a perfect setting for it. In the Great Room, *Tangerine Moon and Wine Dark Sea* by the American artist Milton Avery hangs prominently in the living area. A Hans Hofmann is mounted over the fireplace in the living area, and an Alexander Calder sculpture rests on a table. The furnishings are relaxed and eclectic, some reminiscent of the early-modern designs of the Cranbrook Academy of Art, which is situated only a few miles away. Interiors consultants were Ingles & Associates, headed by David Ingles Goldburg, who has worked with the clients on several previous projects.

The knockout feature of the Great Room is the window wall looking southeast toward the lake. Alternate windows are framed by cylindrical brass counterweights, rather like those of a tall case clock. At a touch, the huge windows slide noiselessly down while the weights slide up—or vice versa. An electric switch raises and lowers the shades.

The Great Room is the central pavilion of the three that make up the

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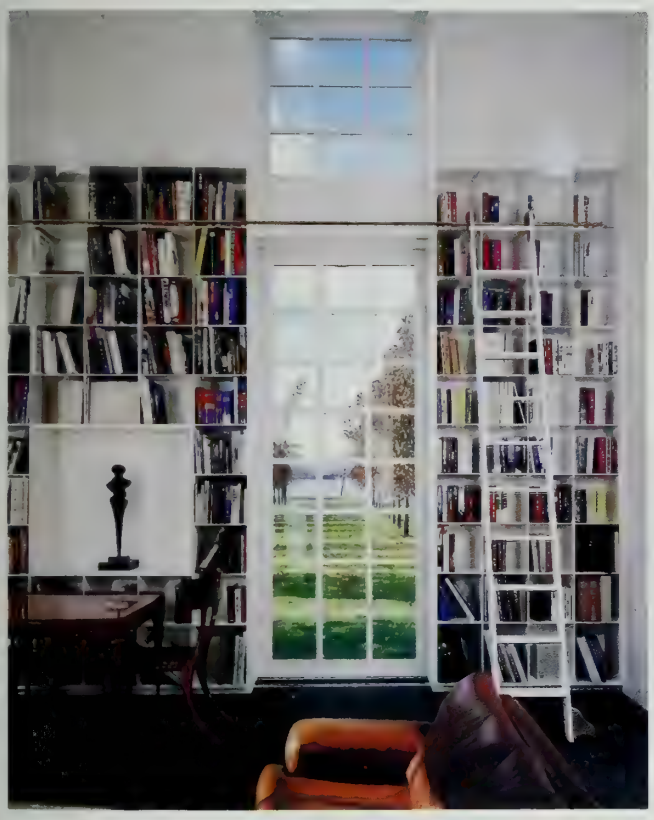
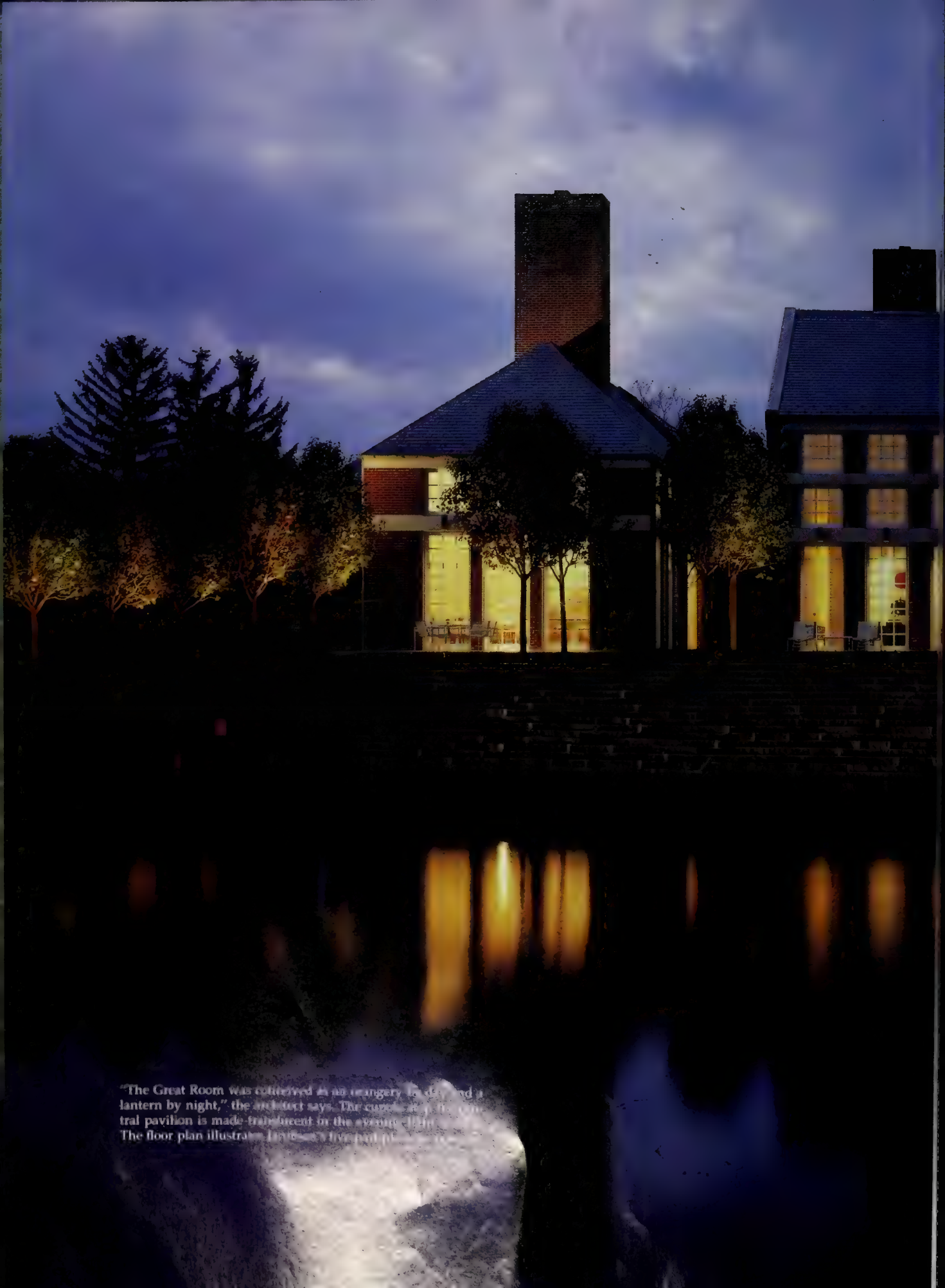
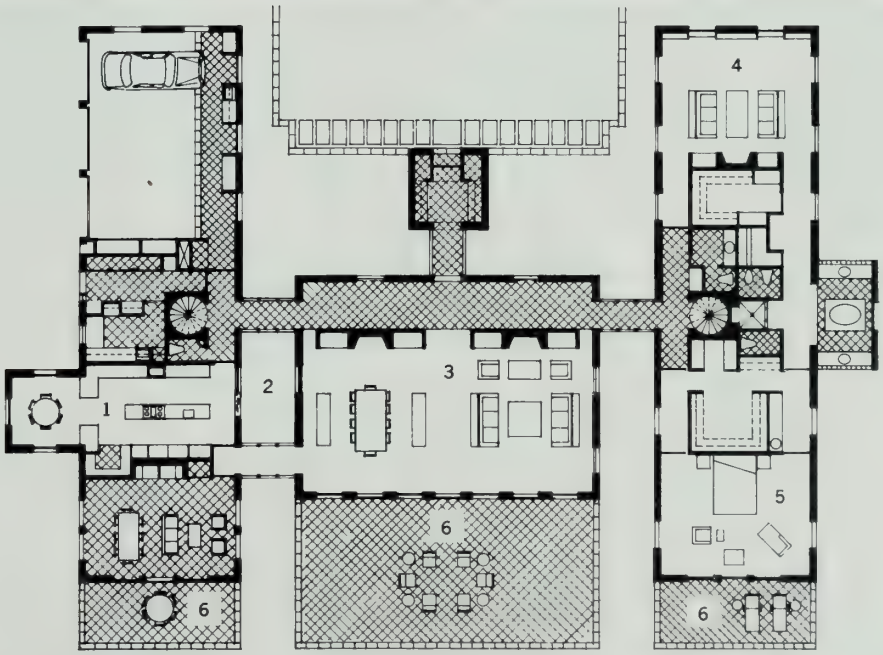


"I wanted to take maximum advantage of the views and capture the Michigan light," says the architect. ABOVE: In the library, egg-crate bookshelves complement the gridded windows. Beyond, a pear tree allée frames the lake view. A Ruhlmann games table is paired with a T. H. Robsjohn-Gibbings chair. *Small Mother and Child*, 1962–63, by Sorel Etrog is on the shelf.

"The eye is happy with squares," says Jacobsen. ABOVE RIGHT: José de Ribera's *Construction No. 154*, 1973, highlights the master bedroom. Chair and ottoman from Kreiss; cotton on bed, Lee Jofa. RIGHT: Round Jacobsen-designed mirrors are a counterpoint to the grid of the glass-block walls in the master bath. Brass fittings accent the onyx countertops and floor.



"The Great Room was conceived as an orangery by day and a lantern by night," the architect says. The [illegible] central pavilion is made translucent in the evening [illegible] The floor plan illustrates [illegible] five-part [illegible]



1. KITCHEN
2. ENTRANCE HALL
3. LIVING/DINING AREA
4. LIBRARY
5. MASTER BEDROOM
6. TERRACE

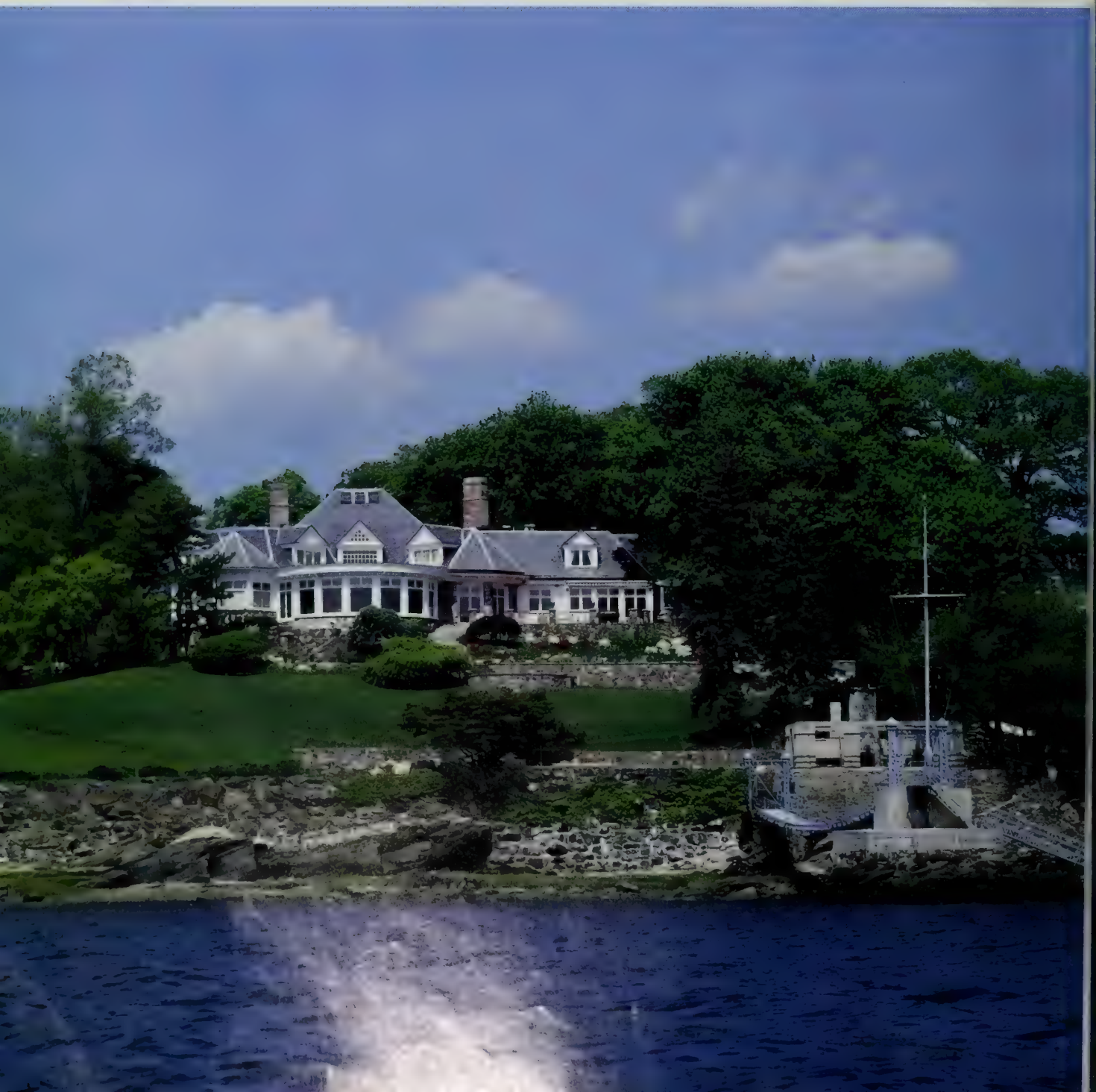
COURTESY HUGH NEWELL JACOBSEN

Intimate Grandeur on the Water

Shope Reno Wharton Gives New Life to a Connecticut Mansion

TEXT BY PAUL GOLDBERGER PHOTOGRAPHY BY DURSTON SAYLOR

A large house in Greenwich, Connecticut—three stories when it was built in 1880—was completely renovated inside, although the architectural firm of Shope Reno Wharton took great care to leave the exterior, and the property's Roebling bridge, intact. "The house sits on a wonderful panoramic site overlooking Long Island Sound," says Bernard Wharton, "so strict attention to views and axis was very important to us." The residents, Suzanne and Norman Hascoe, wanted a place to display their rare collection of Colonial American furniture.



OPPOSITE: Beyond the front entrance portico, made of wood and stone, are the gallery and living room. The marble floor's inlaid pattern was designed by the architects. "This is the point from which the house unfolds, and there is a wonderful layering of spaces," notes Wharton.

BELOW: In a corner of the gallery, which is 35 feet high and about 35 feet square, are the stairs. Custom millwork was used throughout. According to Shope and Wharton, five different mills produced the classical details.

and the skylights near the top of the high, pitched roof are among the additions, and they meld gracefully into the overall form of the old house.

The building strikes a deft balance between sumptuousness and intimacy; it is at once a cottage and a grand mansion. It discloses its true size—almost 10,000 square feet—only gradually, and never arrogantly. By the Hascoes' choice, all of the main living spaces, including the master bedroom, are on the ground floor, with the second floor given over to a pair of sprawling guest suites and a library. ("What we really wanted was a one-bedroom house," Norman Hascoe says.) The guest suites are used by occasional visiting friends, since the Hascoes' three children, who are grown, live relatively close by and come only for day visits.

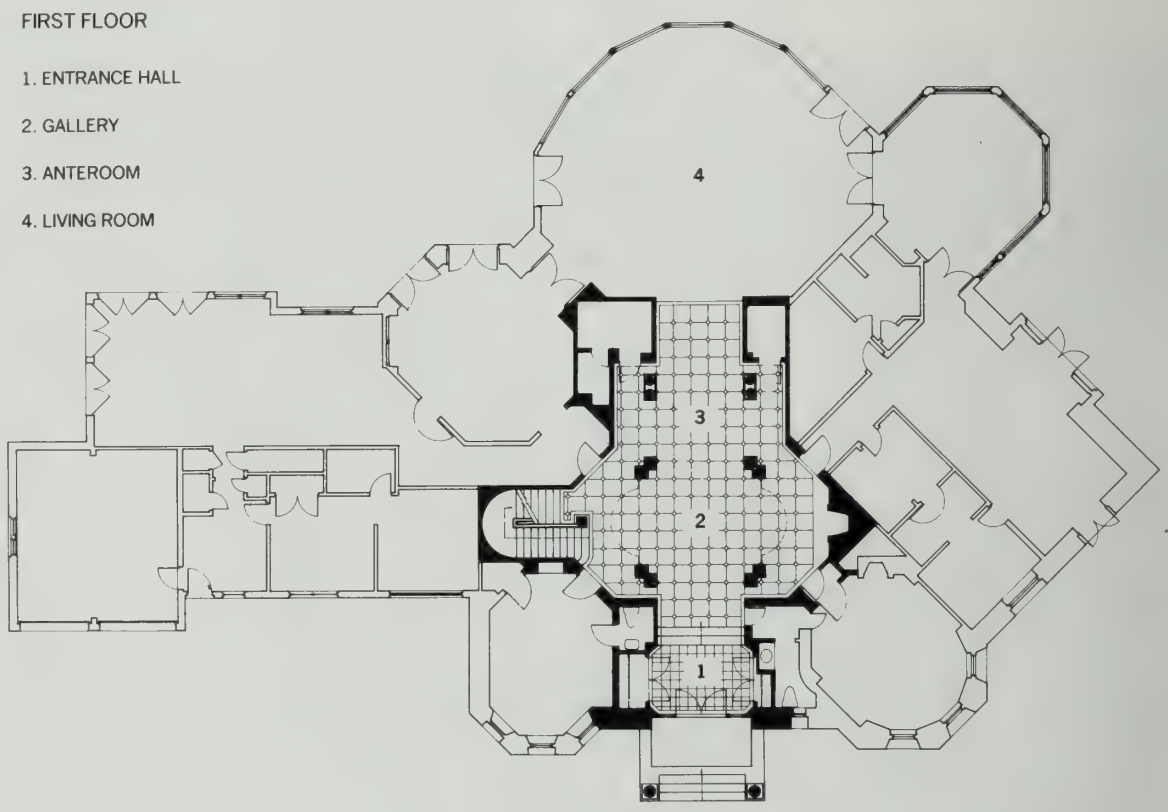
Inside, however, there can be no doubt about the difference between new and old: Virtually the entire interior is new, designed by the architects and furnished with the assistance of designer Thomas L. Moore of New York. A large atrium, rising through the heart of the house to the skylights in the center of the roof, is just inside the front door, and it exemplifies the kind of active, eclectic detailing Shope Reno Wharton is known for. The room is loosely classical, its details showing the influence of Josef Hoffmann and Frank Lloyd Wright as much as Palladio. If the atrium, with its marble floor and twenty columns, alludes to the great halls of traditional country houses, it does not dominate this house as those rooms did theirs. For all the elaborateness of its detail, the scale is never overwhelming; the atrium is more an allusion to monumentality than a piece of monumentality in itself.

What it really does is provide some vertical space to serve as a counterpoint to the rest of the house, which sprawls horizontally. Just beyond the atrium, directly on axis with the front door, is the main living room, a grand, semicircular space that opens completely to the spectacular view of Long Island Sound. The room is perched so high on the sloping land that it seems almost to be floating on the water. The Hascoes' collection of Colonial American furniture shows to particular advantage there, and Moore has integrated it neatly with a series of simple, upholstered pieces that emphasize the room's comfort.

Still, the living room is a formal room, and a large one. Tucked beside it, sharing the same view, is the dayroom, an intimate sitting room whose furnishings lean more toward Art Déco. Beside it, looking out to the landscape as much as to the water, is the Hascoes' master suite. On the other side of the living room, also overlooking the water, are a formal dining room and a rambling, comfortable kitchen. Near the front door is a paneled library for Norman Hascoe, who is a scientist, businessman

The atrium is loosely classical, its details showing the influence of Josef Hoffmann and Frank Lloyd Wright as much as Palladio.

BELOW: Plans for the central gallery and surrounding rooms. OPPOSITE: "As in buildings of the past, the floor plan is reiterated in the ceiling pattern," says Wharton. Baroque elements—such as paired columns and the use of a square within a rectangle within an oval—abound. The clerestory windows create a sense of filtered natural light.

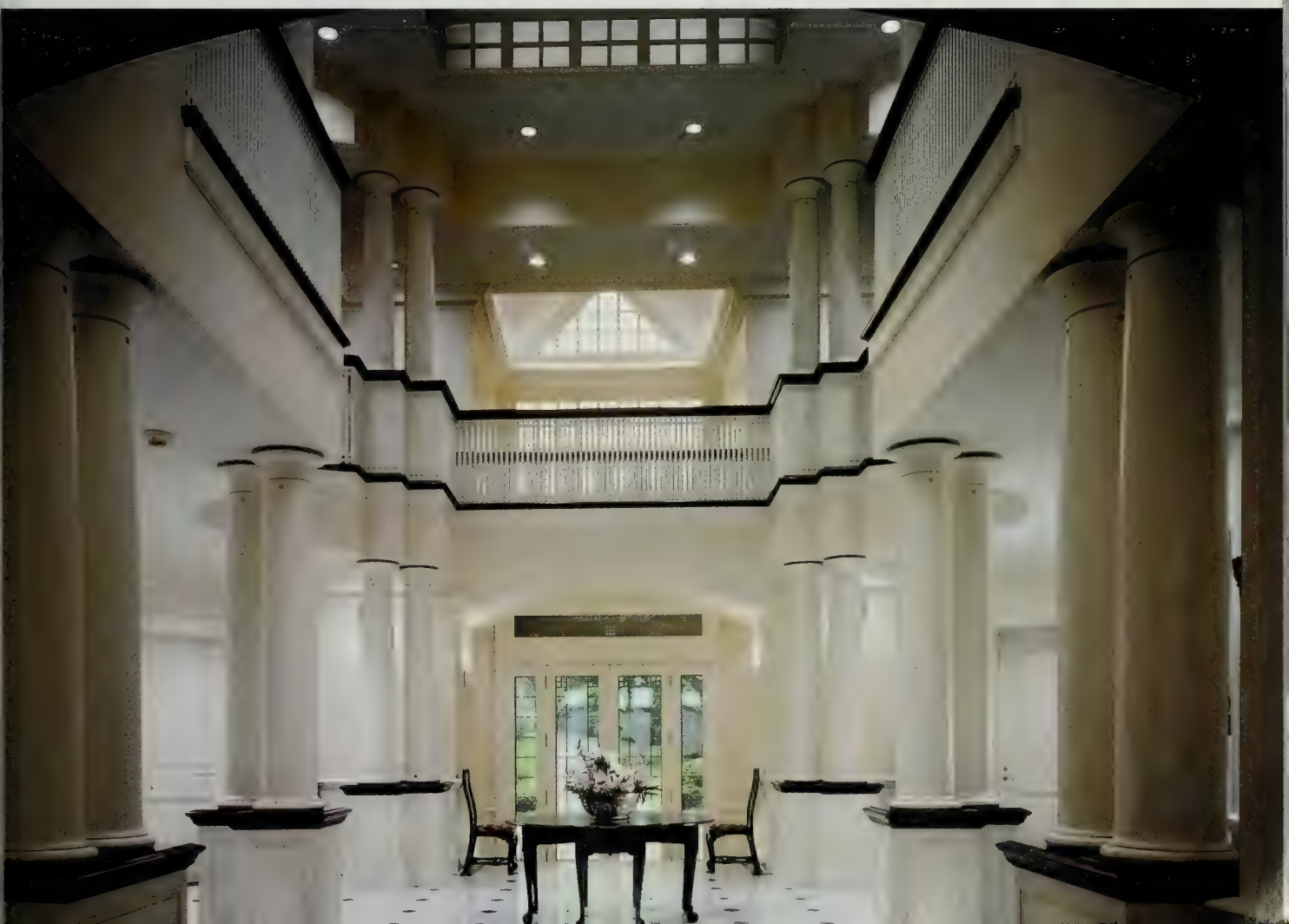


COURTESY SHOPE RENO WHARTON ASSOCIATES

OPPOSITE: "Conceptually, the gallery is the central organizational element in the house, with all the other rooms radiating from it," notes Wharton. "There are allusions to classicism, symmetry and order in the plan, sectioning and elevation. The gallery, which has twelve hundred square feet of marble on the floor, is cathedral-like in its verticality."

and philanthropist, and a study that is used as an office by Suzanne Hascoe, a former biochemist and cancer researcher.

The landscaping, designed with A. Anthony Acocella, complements both the house and the extraordinary surroundings. From the front it is lush but understated, a quiet prelude to the house itself. In the rear, however, where the land slopes down dramatically toward the water, the landscaping becomes more elaborate, reflecting the complexity of that façade. A series of decks and terraces extend out from the house, including a large, rounded brick terrace whose form is a gentle play on the circle shape of the living room. A swimming pool is set on a lower terrace just beside the Sound, its closeness to the water's edge making it feel like a squarish ver-



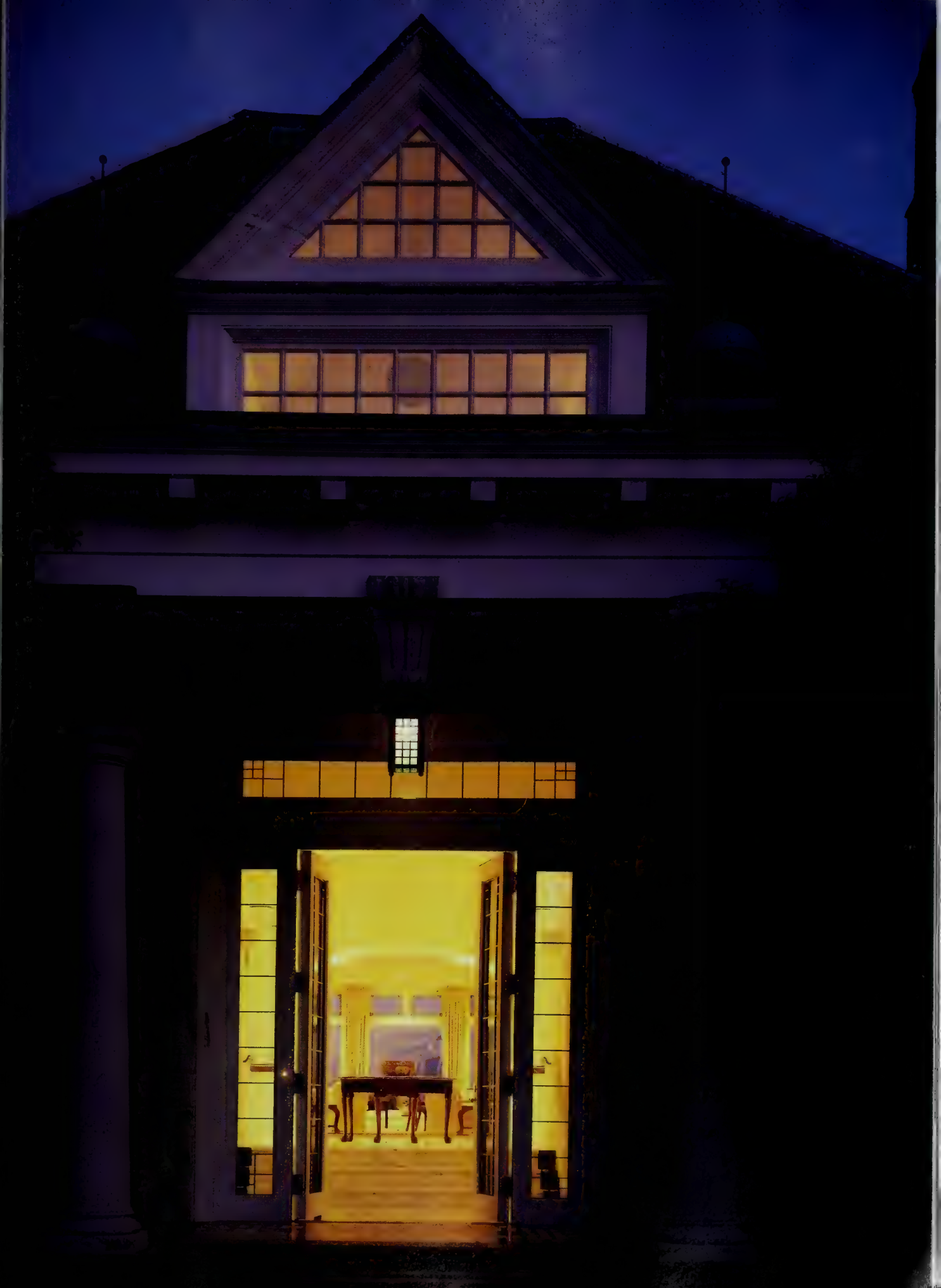
sion of the legendary Eden Roc pool at the Hôtel du Cap in Cap d'Antibes, and by the pool are a small poolhouse and a canopied pavilion. The pavilion's awning is supported by four cast-iron columns that Norman Hascoe, a passionate collector, found in London and brought home, challenging the architects to find a use for them.

And that they did, rendering the columns not only useful but beautiful. But that, in a sense, is a metaphor for what Shope and Wharton did for the entire house, taking a residence that was in such bad shape that no one could envision a future for it and creating a resplendent piece of architecture beside the water, worthy at last of its glorious site. □

RIGHT: The dining room, adjacent to the living room and gallery, has a mahogany table and Chippendale-style chairs. French doors lead to the living room and terrace, which has Schultz furniture from Knoll. Isfahan carpet.

BELOW: The living room's nearly floor-to-ceiling windows "make you feel you're almost outside," says Wharton. Upholstered seating contrasts with the open-back Queen Anne- and Chippendale-style chairs. A Chinese teak table and stools used as end tables are 19th century.

OPPOSITE: Before Shope Reno Wharton remodeled the house, the old entrance hall was equal in size to the current gallery but only one story. The architects opened it up to the space above, visible through the gridded glass dormer. "The architectural detailing and the volume draw your eye up," says Wharton of the room, which illustrates the kind of multifaceted detailing the firm is known for.



Antiques: Folk Art Houses

The Handmade Charm of Diminutive Domiciles

TEXT BY RICHARD CONNIFF

DOUGLAS GRIGGS

Personal expression, hobby and utilitarian purpose have for over a century resulted in the making of architectural replicas in miniature, now commonly known as folk-art houses. *Farm*, Maine (Norway), circa 1870. Wood; 30" x 32". Livestock, farmhands and a variety of equipment accompany a farmhouse inscribed with the initials "H.L.P." Kenneth & Ida Manko, Moody, Maine.

DENNIS GRIGGS

DENNIS GRIGGS

DENNIS GRIGGS

ABOVE: *Builder's Model,* New England, circa 1935. Wood and paint; 20" x 20". Detailed with clapboard siding, a shingled roof and a flagstone-and-brick chimney, a model intended to present a builder's design to his client boasts an entry porch with pergola-like beams and column. John F. Rinaldi, Kennebunkport, Maine.

ABOVE: *House Model,* New Hampshire, circa 1915. Wood and paint; 10" x 10". Rescued from a New Hampshire attic, a carefully executed house is distinguished by chalet-style eaves with bold sawtooth edging, a flat-topped dormer and a wraparound porch that borders two sides. Kenneth & Ida Manko, Moody, Maine.

LIFE AT THE SCALE of one inch to the foot has a peculiar hold on the human imagination. The act of miniaturizing a house or a shop somehow introduces an element of delicacy and charm unattainable in our maladroit twelve-inches-to-the-foot everyday world. A transformation occurs: The way a baseball stadium encloses a green paradise, so these miniatures seem to embody all our ideals about domestic contentment and shift them magically into the realm of play.

One could argue that the practice of building such miniatures dates back to the model granaries, bakeries, carpenters' and weavers' shops found in ancient Egyptian tombs. But those models had a special purpose as funerary offerings, to serve the departed in the afterlife. The miniature as a celebration of the home dates only from the sixteenth century, and the vogue for miniature houses—part plaything, part display piece—was at its height in the mid-nineteenth century, coinciding with the Victorian enthusiasm for the family home.

Fortunately, collectors of folk-art houses have preserved a wide range of fine examples, including builders' models, and sophisticated and lovingly decorated miniatures, as well as the most naive architectural styles. These products of winter evening tinkering brought fanciful domestic architecture to the task of housing birds' nests; they also served as mailboxes and as Christmas tree stands. Among the more unusual pieces that Maine folk-art dealer Ken Manko has discovered over the years is a two-story barn with ocher slat sides, green trim, and double doors upstairs and down. Inside, ladders and trapdoors connect separate compartments. It was built as a coop for pigeons.

Dollhouses—an offshoot of the fas-

OPPOSITE: *Log Cabin*, Maine, circa 1885. Wood, glass and paint; 11″ x 12″. Tree branches duplicate the effect of logs in a small rendition of modest log house construction. Bert Savage, Center Strafford, New Hampshire.

BELOW: *Christmas Tree House*, central Pennsylvania, circa 1915. Wood and paint; 21″ x 19″. A colorfully painted house with a picket fence was created to fulfill a seasonal purpose as a tabletop display for a tiny Christmas tree. Susie Fisk Stern, Ridgefield, Connecticut.

RIGHT: *Mailbox*, western Maine, circa 1925. Wood and paint; 18" x 10". Function and folk-art charm are combined in a mailbox in the shape of a small rustic dwelling. Mike Matthews Antiques, Elizabeth, Pennsylvania.

DENNIS GRIGGS

cination with small-scale abodes—often appeared as storefront window displays, in which a cozy idealization of the store itself might perhaps charm customers through the door. More elaborate examples, such as Victorian mansions, are well represented at the Washington, D.C., Dolls' House and Toy Museum. In another collection, there is a flower shop with clapboard siding deftly simulated by horizontal grooves. On the false front, shadow-painted red lettering announces: "Plants & Cut Flowers for Sale." A four-foot-long planter projects like a greenhouse from the back.

The builder's sensibility suggests something other than cold mercantile calculation, which brings us to a stark truth. Whereas the existence of young daughters has often proved convenient for adults wishing to build and decorate dollhouses, no such solid pretext exists when it comes to birdhouses, mailboxes and the like. Here, one must admit that grown-ups at all social levels have generally built and decorated miniature houses chiefly for their own amusement.

Why else would the builder of a Scandinavian-style barn from Norway, Maine, have bothered to put raised-panel sliding doors on the front? Why would he have carved the smooth, undulating surface of the roof tiles with such verisimilitude? Why would he have hung a working wood pulley over the hayloft door, or added the wood gutter held in place with tin straps? Such wintertime projects were plainly celebrations of domesticity without consequence, opportunities to puzzle over all the

RIGHT: *Pigeon Barn*, F. P. Burr[illegible] Parsonfield), circa 1905. Wood [illegible] x 36". A barnlike structure wi[illegible] beam architecture was a house fo[illegible] June Stout Antiques, Prosperity, Pen[illegible]

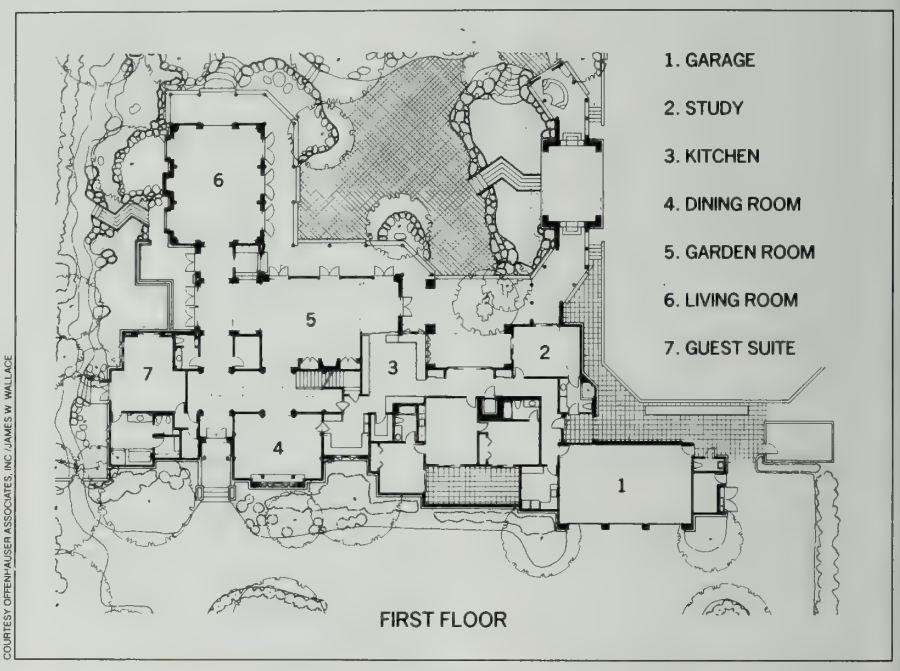
Birdhouse, Maine (Wells Beach), circa 1945. Wood and paint; 25″ x 15″. Offering entry through both an arched doorway and the more traditional bird hole, a two-chimney birdhouse mounted on an elaborate base would have been perched on a tall pole. Birdnest of Ridgefield, Ridgefield, Connecticut.

The House of the Butterfly

Bob Ray Offenhauser Evokes the Spirit of Ancient China in Los Angeles

TEXT BY MICHAEL WEBB PHOTOGRAPHY BY MARY E. NICHOLS

WEARY VISITORS TO New York's Metropolitan Museum of Art find solace for body and mind in the Astor Court, a lovingly recreated fragment of a classical Chinese garden that occupies a corner of the top floor, just feet away from Fifth Avenue. There, as the seventeenth-century writer Ji Cheng wrote in a treatise on gardens, you could "live as a hermit even in the middle of a marketplace, enjoying a better view than you would have from nesting in the trees." The oasis inspired architect Bob Ray Offenhauser to dream of creating a house in the same authentic style. His op-



COURTESY OFFENHAUSER ASSOCIATES, INC./JAMES W. WALLACE

"The residence's simplicity reflects the taste of the Ming Dynasty," says architect Bob Ray Offenhauser (below) of a house he built for clients in Los Angeles that drew its inspiration from an ancient Chinese design. RIGHT: The site plan. OPPOSITE: The east façade.

RIGHT: "We imported over half a million roof tiles from China to enhance the project's authenticity," says Offenhauser. "They were made from the mud of the Suzhou canal."

"Originally we had thought we would have to import even more of the materials," recalls Offenhauser, "but we found local craftsmen who could carve the wood frames and create the pierced screens as well as anyone we might have commissioned in China or Hong Kong."

OPPOSITE: A quatrefoil window centers one wall of the east façade, which was built to take advantage of the views of the pond and rock garden. ABOVE: A barrel-vaulted ceiling with round log supports and a flame-finished granite floor add to the drama of the reception hall.

portunity came when a Los Angeles couple invited him to submit a proposal. They had been thinking of a modern house with a Santa Fe influence, but his sketches won them over.

They decided to go to the source, inviting the architect, and interior designer Harvey Ackerman, to join them on a month-long expedition to China. The highlight of the trip was a week spent in Suzhou, exploring that city's rich heritage of villas and gardens, created by merchants and scholar-officials during a long era of prosperity. Concealed behind high, white-plastered walls are little worlds in miniature, where proud owners could invite their friends for drinking parties and poetry readings, or quietly reflect on the changing seasons.

Architect and clients agreed that the ideal model was the Garden of the Master of the Fishing Nets, so named by an eighteenth-century official who rebuilt the twelfth-century original. As Offenhauser explains: "It's smaller than the other villas of Suzhou and easier to relate to, and there's more structure in relation to garden walls and pavilions." To ensure an authentic look, they arranged to purchase and import a half-million roof tiles and a large quantity of paving bricks from the recently reopened imperial kilns.

Astor Court employed the same model and materials. A marvel of skillful craftsmanship, it has one fatal flaw. Look up and you realize it is a cultural artifact imprisoned beneath a translucent skylight. The sun is diffused and no birds sing. By contrast, Offenhauser's creation soars free, bathed in the brilliant light of southern California, extending into the leafy one-acre site. He describes it as "a house of today that was influenced by the past," and it seems as much at home there as it would on the Pacific's farther shore.

The architect discovered that his own preferences for strong axes, free-flowing space and rooms lit from different directions jibed perfectly with Chinese imperatives. As you enter the house, your eye is drawn past a series of flat-headed arches to a window at the far end of the vaulted living room. The stair hall and garden room open off to the right, establishing a cross axis. Both rooms are bordered by a porch that steps down to the brick-paved courtyard. On the far side, rising above a sunken, rock-edged swimming pool, is a traditional open-sided viewing pavilion that is linked to the house by a covered exterior walkway. Its moon windows frame "borrowed views," as the Chinese call artfully composed fragments of the landscape beyond.

Western architects have long admired the purity and restraint of the Japanese, while mocking the gaudy excesses of much Chinese building. Ironically, the Japanese derived their

BELOW: "The strong design of the stone portals creates a continuous sight line," notes Offenhauser of the reception hall, which flows into the entrance hall leading to the living room. The spaces are punctuated with 16th- and 17th-century paintings and Chinese objects.

OPPOSITE: Intricate handcrafted alder wood doors decorate the main covered exterior walkway, which edges the south courtyard. "The ceiling wood members echo the notched shape of the stone portico," says Offenhauser.

tradition from China and remained true to its original simplicity, while the Chinese slipped into decadence. Offenhauser reached back to the pure lines, monochromatic palette and unadorned materials of the Ming Dynasty that were still employed in eighteenth-century Suzhou. He selected a dark gray Italian granite, which he sandblasted and flame-finished, for floors and arches. The *nan* wood long used in China is now almost impossible to secure, so alder was substituted for the columns,

LEFT: The living room's lattice-framed windows with black-granite jambs look out to the lily ponds. "The room is bordered by gardens on three sides," elaborates Offenhauser. The painting is by Sir Anthony Van Dyck.

"The clients wanted something unique," says Offenhauser, "and their collection included some Chinese pieces, so I looked at the site and said, 'Why not?' " BELOW: A mid-16th-century painting from the school of Fontainebleau animates the dining room. The carved chairs are Ming style.

vaults and window frames, and red fir for the staircase and floorboards.

The consistency of materials and structural forms imparts a sense of unity and serves as a foil to the owners' old-master paintings and varied antiques. The patterns of fretted window frames, brick paving and pierced cast-stone screens are subtly varied in the Chinese manner. A team of craftsmen from Suzhou spent six months at the site, laying tiles in the time-honored fashion. Posts and

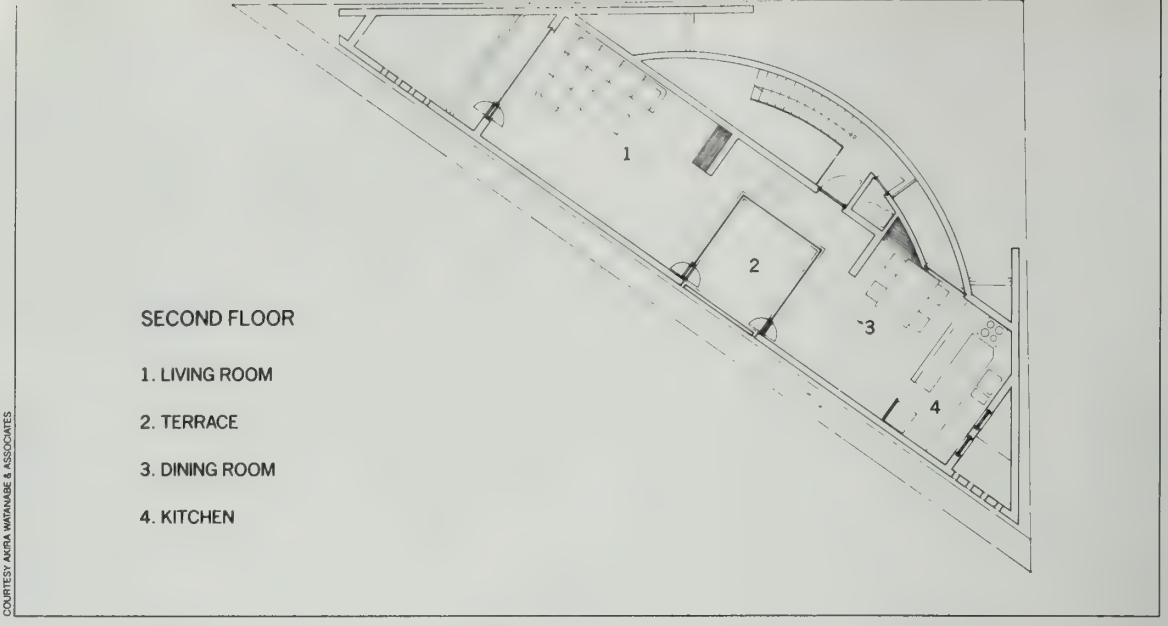
continued on page 228

LEFT: The resting bench was crafted with holding posts for entry into the Jacuzzi. The moon gate is one of a pair ornamenting the end of the viewing and tennis pavilion. "The architectural spaces flow," says Offenhauser.

"The house is named for a butterfly," explains the architect, "and the Chinese symbol for 'butterfly' is featured on the drip tiles along the eaves of the roof." BELOW: The south terrace of the second-floor master bedroom offers views of the main rear courtyard and the gardens.

"The graceful roofs, which undulate and turn up at the corners, are a feature of southern China," says the architect, "as opposed to the heavier roofs of the north." OPPOSITE: A stone bridge spanning the water leads to the winding sight-seeing path.

ABOVE: "The swimming pool is designed to look like a small pond with the pavilion sitting in the middle," Offenhauser points out. "The smooth plaster contrasts with the textured rocks." LEFT: The lily pond can be seen from the living room.



COURTESY AKIRA WATANABE & ASSOCIATES

Internal Logic in Tokyo

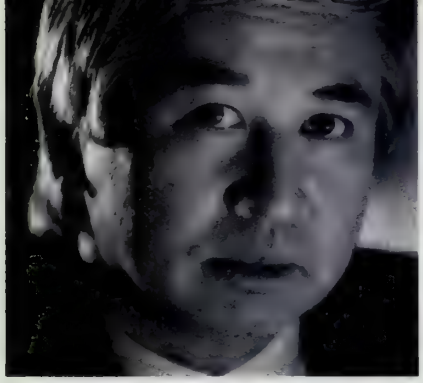
Akira Watanabe's Small-Scale Oasis of Dynamic Space

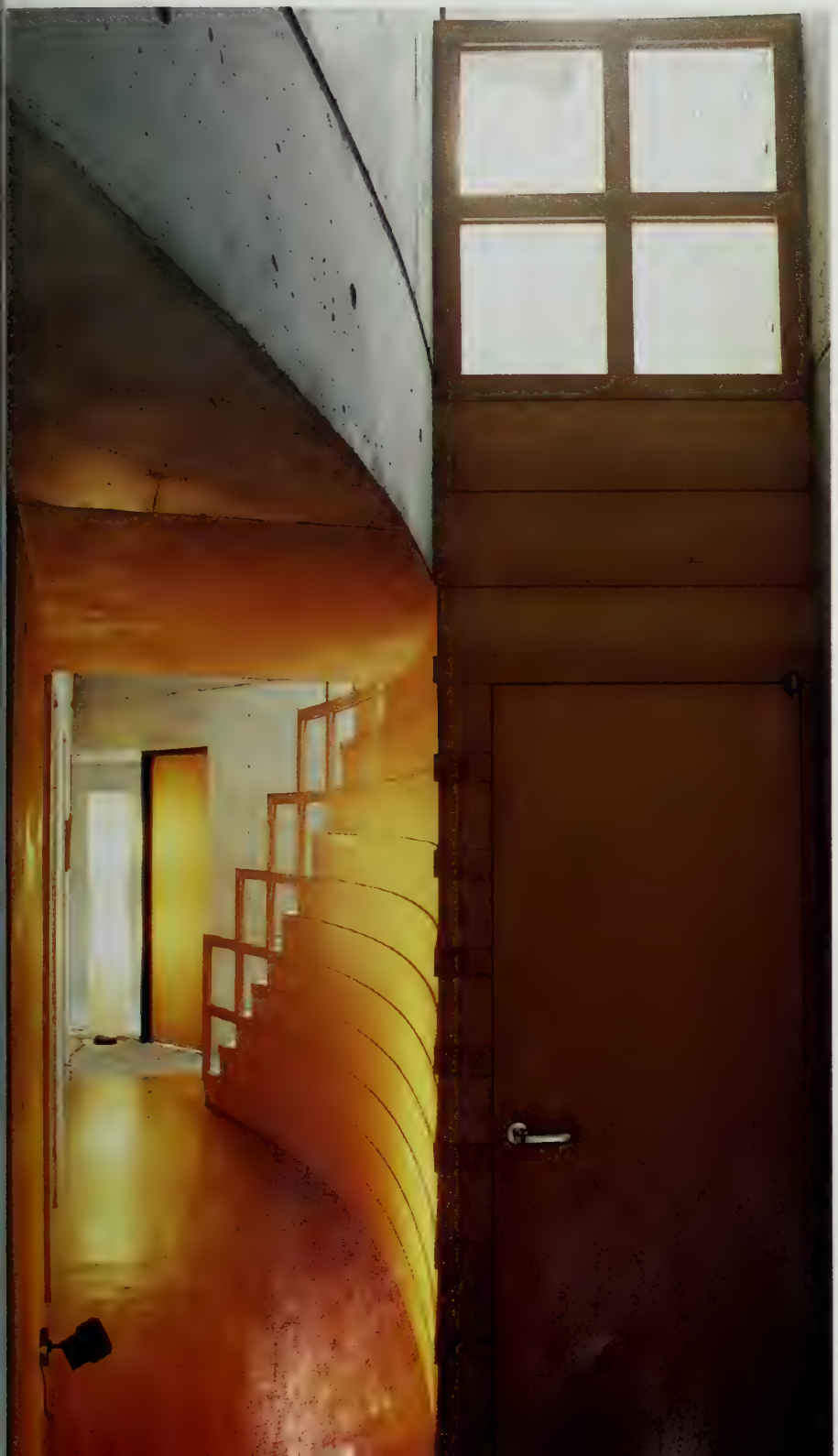
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY PAMELA FERNUIK

A two-story residence in Tokyo, owned and designed by architect Akira Watanabe (opposite above), was occupied by Christian Charrat, former chief designer for Christian Dior's menswear division in Japan, when he lived in the city from 1983 to 1988. ABOVE: Plans for the main living spaces on the second floor.

BELOW: Rough-finished concrete walls have undulating shapes that impart "a sense of strength, tension and assurance," says Watanabe.

Real estate in Tokyo is so valuable that architects are challenged to create a sense of space and privacy on the tiniest of building plots.

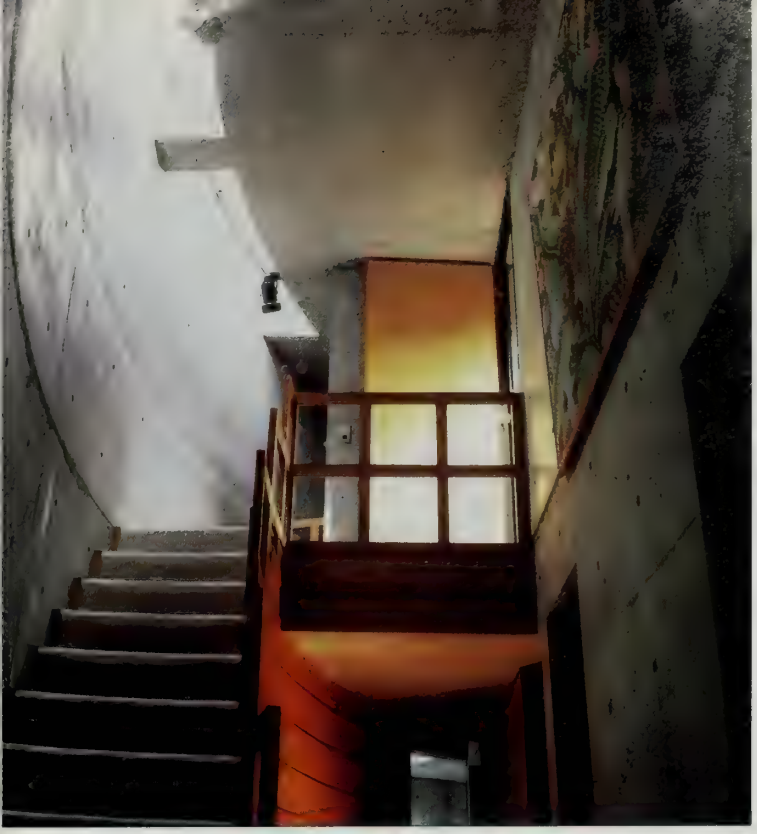




FROM THE WINDOWS of a commuter train, Tokyo seems an impenetrable, limitless tangle of signs, overhead wires and unrelated buildings, all jammed together. Housing, industry and commerce are mingled, and cacophony abounds. Western visitors express amazement that a people of such refined taste are able to tolerate such congestion and visual chaos, not understanding that the Japanese make a sharp distinction between private and public space, nurturing the one even as they neglect the other. The city at large is not their concern; their attention is focused inward, on spaces that the stranger rarely sees. Even the poorest of houses has a niche for the display of a scroll, an urn or a tree branch. The more affluent may enjoy the luxury of finely crafted rooms and an inner garden whose rocks and plantings are a microcosm of the real world, its raked gravel what Zen philosophy describes as "an ocean in the sand."

Real estate in Tokyo is so valuable that architects are challenged to create a sense of space and privacy on the tiniest of building plots. A house by Akira Watanabe in Meguro, a district of Tokyo—until recently the residence of Christian Charrat, the former chief stylist for Christian Dior's menswear division in Japan—achieves a world of order and serenity on a triangular site of 1,100 square feet. Sheer concrete walls, softened on one

"It is very difficult to find adequate living spaces in Tokyo, so it was exciting to find something so pure and, by Japanese standards, so roomy," says Charrat. LEFT: Warm woods and the rounded walls of the house's cylindrical shape soften the bold linearity and geometric planes of the entrance hall.



Although the house is small by Western standards, "there is a sense of spaciousness in the entrance area," notes Watanabe. Adds Charrat, "There was more than enough room for a bachelor—four bedrooms, two baths, a living room, dining room and kitchen." ABOVE AND BELOW: A skylight illuminates the subtly curving, carpeted stairs.

side by a hedge, rise from the roadway. The triangle of straight walls opens to reveal a near half-cylinder; at one of the points of intersection is the narrow entrance.

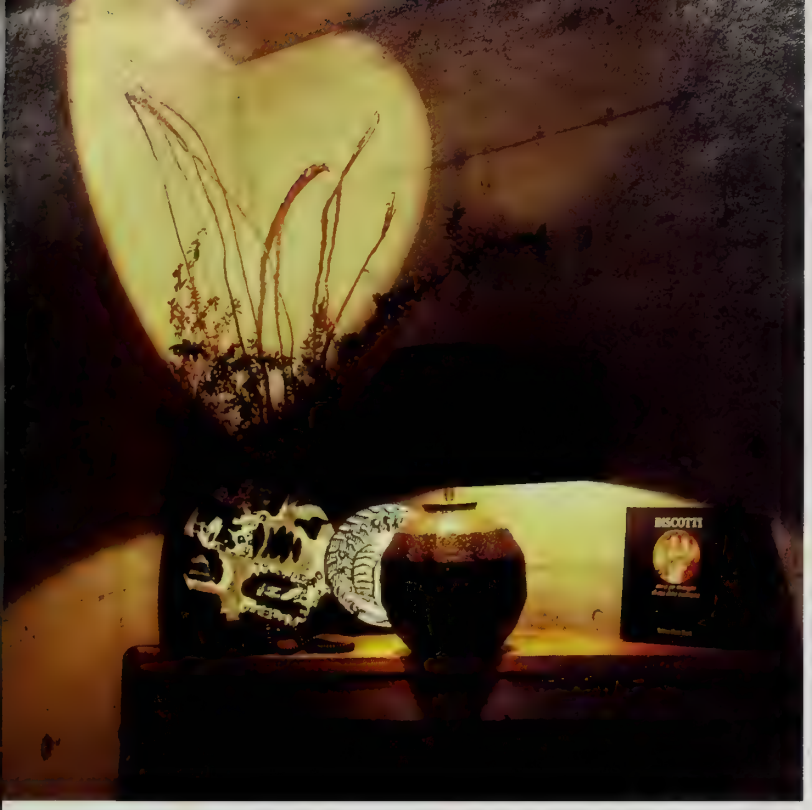
What seems reticent, even forbidding, on the outside, opens up dramatically within. So smooth are the exposed concrete walls and ceilings, so intricate the flow of space, that you could imagine yourself inside a nautilus shell. From the entrance you look into a tiny garden enclosed by the retaining walls, which separate at the axis of the triangle to reveal glimpses of the world beyond.

Four bedrooms and two baths are contained within the half-cylinder of the ground floor. Each is as small and austere as a monk's cell. By contrast, the staircase has a baroque sense of theater, hugging the curve of the wall as it ascends from darkness to the light that floods down from above. A similar theatricality makes the second-floor living and dining rooms seem much larger than they are. At the center of the house, dividing the space in two, is a glass-enclosed wooden deck. Balancing the light from this inner patio is the enclosed garden that can be seen from the entrance.

Light and dark, solid and open, transparent and reflective, curved and straight: The house exploits the most basic elements of building to establish a sense of place, to define boundaries and to shelter its occupants. The inessential is stripped away: Little furniture is needed beyond the built-in benches and bookcases. Here, as in the two larger houses he designed on a neighboring plot, Watanabe draws on the skills he developed during his twenty-odd years with Takenaka Komuten, Japan's largest architectural and construction firm,

"Since the house was empty when I moved in, I was able to put my own stamp on it," says Charrat, who is once again living in Paris. OPPOSITE LEFT: A living room vignette includes Arman's plastic sculpture *The Harp of Colors* and, adding a touch of humor, four fake cocktails of the type commonly found in the windows of Tokyo restaurants. OPPOSITE RIGHT: In the dining room are a Le Corbusier table and chairs by Mallet-Stevens.

ABOVE: A butterfly chair, wood decking and small potted trees furnish the second-floor glass-walled atrium, located between the living and dining rooms. "In addition to providing lighting and ventilation in the midst of a chaotic urban environment where windows are few, the chief aim of the atrium is to give the illusion of enlarging those rooms that tend to be rather small," says the architect.



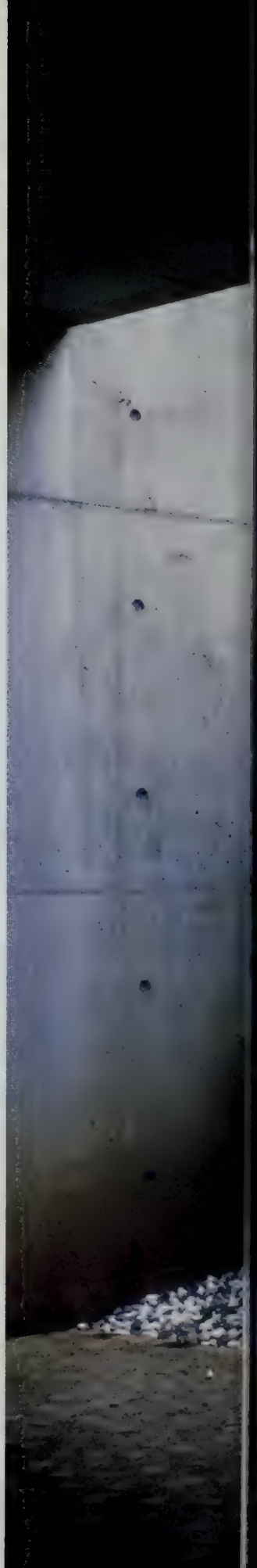
ABOVE: Low-tension electric spots directed onto the wall highlight the display of some of Charrat's favorite personal possessions in a corner of the dining room. Contrasting with unadorned spaces and concrete walls, the objects are arranged in the spirit of a Japanese tokonoma.

BELOW: The house is situated on a five-way intersection. At one end of the triangular property, Watanabe left space for light at the top and at the juncture of the outside walls. RIGHT: "An enclosed garden off the first-floor bedroom, filled with light from the opening above, lends a tranquil feeling, and the greenery is a counterpoint to the concrete," says Watanabe. Notes Charrat, "The neighborhood is like a village, and the house has a special serenity and quality of light, which gave me an insight into the Japanese way of living. It holds wonderful memories for me."

The house is both restful and dynamic, practical and flexible.

and his nine years in private practice.

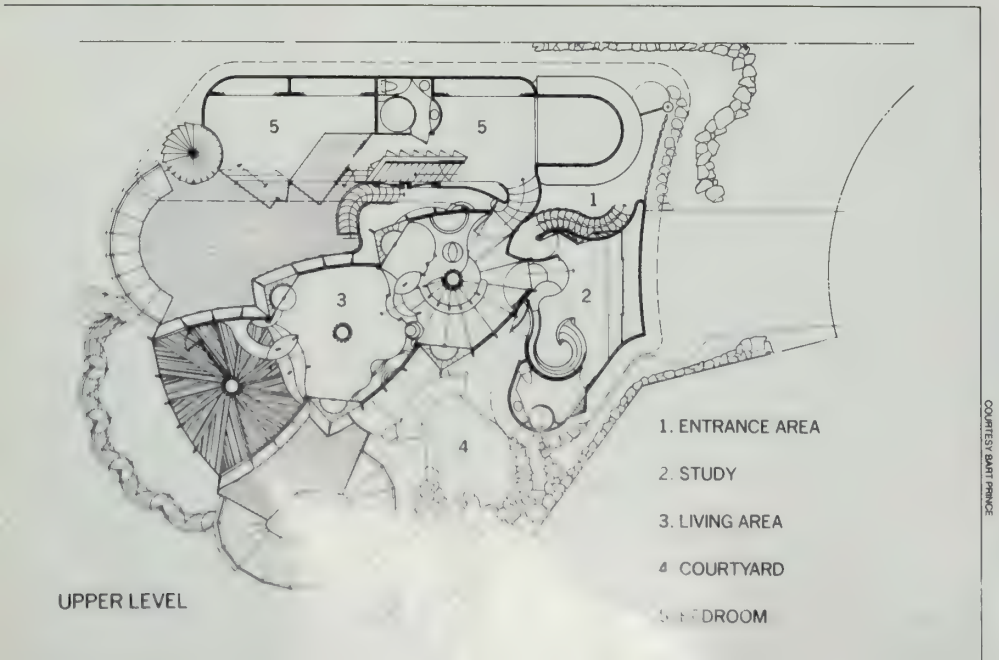
"My goal was to create an exciting oasis," he declares. Watanabe has achieved this seemingly contradictory objective, for his house is both restful and dynamic, practical and flexible. The late Charles Eames insisted that good design was the product of constraints. Watanabe has turned the constraints of space and cost to advantage, packing in more creative energy than one would have believed possible on so small and irregular a site.



Of a Visionary Nature

Bart Prince's Sculptural Design for Joe and Etsuko Price in California

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS



COURTESY BART PRINCE

"My goal was to create an unusual and beautiful solution to the clients' requirements, which was actually to create a work of art in itself," explains Bart Prince (inset) of the southern California beach-front residence he designed for Joe and Etsuko Price, collectors of Japanese art. OPPOSITE ABOVE: The Prices look out to the ocean from the rear deck. OPPOSITE BELOW: The upper-level floor plan reveals three primary interlocked forms, referred to by the architect as pods. BELOW: A courtyard and swimming pool are located at the junction of two pods. "This is the formal entrance—an indoor/outdoor space, partially enclosed by the house, which wraps around it, and the two pods that march through it," says Prince. "The cantilevered, copper-roofed pods have a geometry that contrasts with the free-form cedar shingle walls." The spiral stair in the center gives access to the living room above. Floor surface is granite; beams and columns are fir; bridges are teak.

JIM MCHUGH

LIKE AN EXOTIC marine creature concealed within a segmented shell, the Price residence can be understood only if one penetrates its innermost chambers. It is a house of illusions, in which solid walls and stained-glass windows open to reveal unexpected spaces beyond, and straight boards form sensuously bowed surfaces. It offers a voyage, as inventive and enthralling as any in a Jules Verne novel, through the world of an artist's imagination.

The house, which overlooks the ocean in southern California, might also be thought of as a double portrait of architect Bart Prince and his client, Joe D. Price. Both are true originals. As a young man growing up in Bartlesville, Oklahoma, Price reluctantly joined his father's firm, laying oil pipelines in places such as Alaska and Kuwait. He much preferred his assignment of working with Frank Lloyd Wright on the construction of the Price Tower, and in 1956 he commissioned his own residence from Wright's follower Bruce Goff. Later he ran away to sea, chartering a schooner to sail to Tahiti and Japan, where he fell in love with his wife, Etsuko. Meanwhile, he was quietly building one of the world's finest collections of Edo scrolls and screens, years before their quality attained wide respect.

This is the most ambitious of several residences that Prince has built throughout the West in his sixteen years of independent practice. His most visible achievement—and the one that brought him together with Price—was the Japanese Pavilion of the Los Angeles County Museum of Art, completed in 1988. He had worked on the design of the controversial gallery, which Price had commissioned from Goff to house his collection, and when Goff died in 1982, Prince adapted and executed his plans.

The house shows the affinities between the two architects, who met when Prince was a stud[illegible] at Ariz[illegible] State Universi[illegible] at Tem[illegible] the [illegible] 1960s. Goff was an ec[illegible] who had followed the principles of Wright; Prince became Goff's disc[illegible]ple. The three believed that all elements of a building—its structure, spaces, materials and ornament—should flow organically together. Each should be continuous in itself and grow out of the others.

Prince shares the opinion of Frank Lloyd Wright that a good architect "idealizes his client's character and his client's tastes and makes him feel that the building is his." Price invited him to remodel a conventional L-plan house on a bluff overlooking the Pacific. They soon agreed to attempt something bolder. Prince's initial sketch of three expansive pods step-

"From the ocean, the house blends into the coastline much better than its neighbors," points out Joe Price. "And we stayed within the basic footprint of the original residence existing on the property." ABOVE: On one corner of the house, the cedar shingles curve in layers and a projected, faceted "gemlike" [illegible] opens into the study. "I used cedar shingles to make a continuous skin that uni[illegible] [illegible] and walls," says the architect. OPPOSITE: "The courtyard has much to do with the sequence of spaces in a traditional Japanese house," explains Prince. The decorative copper-and-steel window lights a stairway in the children's areas, and a cantilevered steel-and-teak stair leads up to their deck. FOLLOWING PAGES: The upper-level living room features columns of glu-laminated beams that support the floor and roof. Built-in cabinets and stained glass are by Prince.

ping down a slope toward the ocean was quickly modified to satisfy the client's preference for tightly enclosed spaces. Over the next six years, architect and owner worked closely together on the design, construction and furnishing of the house.

Nature and geometry were the guiding spirits, but there are tantalizing hints of other architects whom Price admires: the swirling lines of the Catalán Antoni Gaudí, and the swelling forms of the German Expressionist Eric Mendelsohn. But these allusions are integrated within a structure that has its own unique character. Like the Japanese Pavilion, it is designed from the inside out. Joe and Etsuko Price wanted each area of the house to be separate yet closely linked, to give them and their two daughters a sense of privacy.

Three entrances are hidden within the windowless façade of wood shingles, a skin that is stretched tautly over the undulating structural forms

continued on page 228

The AD Collection

The AD Collection is something entirely new, created by *Architectural Digest* in conjunction with twenty-six of the most respected art and antiques dealers in the United States. Our intention is to provide *Architectural Digest* readers with direct access to some of the finest art and antiques on the market today.

On the following pages you will find a careful selection of exciting pieces that have been reserved especially for you. With each object featured, we have included a detailed description; the dealer's name, address and telephone number; and the price. If you find something you wish to purchase—or if you have questions about any offering—simply call the listed dealer and say that you would like to discuss the object featured in The AD Collection.

We hope that you enjoy this special section, and that you will take advantage of the opportunities offered in The AD Collection. —*The Editors*

Please note: All of the listed prices are net, and 5 percent of the net sales price of each object will be donated to a charity specified by the dealer. In addition, all representations regarding the age, authenticity and condition of each object are guaranteed by the dealer; none of the dealers are acting as agents for *Architectural Digest*. Dealers are responsible for shipping, taxes and insurance, and should be contacted with any questions regarding delivery or the condition of items received.

The AD Collection

Edward Hopper

House with Fence

Watercolor on paper, 1923; 11¾″ x 18″. Hopper studied at New York's Chase School of Art under Robert Henri between 1900 and 1906 and visited Europe during the four years that followed. At the Armory Show in 1913 he sold his first painting, but he remained unrecognized until the 1920s. In 1923, in Gloucester, Massachusetts, Hopper began to do watercolors of houses and small-town streets. The painting seen here captures the spare native character of that seaside village. Signed lower right. *$800,000.*

Kennedy Galleries Inc.
40 West Fifty-seventh Street
New York, New York 10019
212/541-9600

Unknown Dutch or English Artist

Portrait of a Monkey

Oil on canvas, circa 1700; 38″ x 27″. The tradition of depicting the fettered ape in paintings has existed since the Middle Ages. Among the symbolic and allegorical interpretations of this imagery is the notion that a shackled monkey represents man's bondage to his corporeal nature. *$25,000.*

Juan Portela Antiques
138 East Seventy-first Street
New York, New York 10021
212/650-0085

The AD Collection

Pair of Porcelain-and-Ormolu Vases

Chinese and French, 18th century; 8″ x 8″ x 6″ each. Two circa 1740 bombé pots are mounted with period Louis XV ormolu bases and square necks. White porcelain bodies are decorated with scrolling bands at shoulders, butterflies and cobalt quatrefoil-framed reserves showing fish in cobalt and iron red. The bases have supports with elaborate Rococo "C"-scrolling legs. *$65,000.*

The AD Collection

John M. Davis Inc.
965 Fifth Avenue
New York, New York 10021
212/249-2891

George III Breakfront-Bookcase

The AD Collection

English, circa 1795; 112″ x 94″ x 22″. An unusual carved mahogany cornice with a central urn-and-leaf-spray motif crowns the glazed doors of a Sheraton-style breakfront-bookcase. Four lower doors veneered with harewood and set with mahogany ovals are inlaid with satinwood festoons of husks. The breakfront-bookcase is raised on reeded feet. *$450,000.*

Agostino Antiques Ltd.
808 Broadway
New York, New York 10003
212/533-3355

Adam Mirror

English, circa 1770; 72" x 45". A gilt papier-mâché oval mirror, which is one of a pair, is decorated with an urn-form finial hung with leaf swags that continue to carved and pierced surrounds. Gilding and plates are original. *$225,000 for the pair.*

Kentshire Galleries
37 East Twelfth Street
New York, New York 10003
212/673-6644

The AD Collection

Tapestry

The AD Collection

Flemish, circa 1700; 109″ x 192″. A dense forest scene in the foreground of a wool-and-silk tapestry, 17th century in character, opens to reveal a perspective view of a formal palace garden—demonstrating the influence of Le Nôtre's landscape designs on tapestry imagery. Rich tapestry hangings were deemed indispensable wall treatments well into the 18th century. *$90,000.*

Chevalier Inc.
11 East Fifty-seventh Street
New York, New York 10022
212/750-5505

Pair of Adam Armchairs

English, circa 1780; 36″ x 23″ x 20½″. Carved and gilded armchairs, done in the French manner, have fluted oval backs on molded scrolled supports. The padded arms have double curves ending in leaf carvings. Supports are molded and reeded, flowing downward to meet the front legs at fluted seat-rails. Legs are rounded, fluted and tapering, and are headed with roundels above leaf carving. *$52,500.*

Philip Colleck of London Ltd.
830 Broadway
New York, New York 10003
212/505-2500

The AD Collection

The AD Collection

Tomb Figure of a Saddled Horse

Chinese, Tang Dynasty (618–906); 13½″ high. The compactly modeled earthenware body of a horse with a close-cropped mane and docked tail bears three-color glazing called *sancai*. *Sancai* was a major technical achievement of the Tang Dynasty, during which time funerary practices were very elaborate. The unglazed base shows the pale pinkish-buff pottery. *$29,000.*

J. J. Lally & Co. Oriental Art
42 East Fifty-seventh Street
New York, New York 10022
212/371-3380

Six-Fold Japanese Screen

Painted by an Unknown Tosa School Artist

Mineral pigments and gold leaf on paper, mid-17th century; 65¾" x 140". Three passages from Lady Murasaki's famous 11th-century novel *Genji monogatari* (*Tale of Genji*), executed in heavy opaques and pigments, exhibits the highly detailed and conservative manner of the Yamato-e tradition, which was carried on by the official court painters of the Tosa School. *$185,000.*

Naga Antiques, Ltd.
145 East Sixty-first Street
New York, New York 10021
212/593-2788

The YD Collection

The AD Collection

George III Carlton House Writing Table

English, circa 1790; 38½" x 61" x 34". Crossbandings, panels and oval medallions of rosewood decorate a finely figured satinwood writing table that is fitted with a leather-surfaced adjustable writing slant and a superstructure containing numerous small drawers and cabinets. Silver drop pulls are used throughout. Cup casters are made of brass. $240,000

Hyde Park Antiques, Ltd.
836 Broadway
New York, New York 10003
212/477-0033

Encyclopaedia Londinensis, or Universal Dictionary of Arts, Sciences and Literature

Illustrated by John Wilkes, published by J. Adlard, London, 1810–29; 8⅔" x 10⅘" each. A fully colored 24-volume edition, bound in full contemporary calf, contains more than 1,500 full-page hand- or color-printed plates and hundreds of small woodcuts and textual engravings. Leather binding with blind-tooled borders frame the initials "F. W.," stamped in gold on each volume. Edges completely marbled. *$65,000.*

Ursus Rare Books
981 Madison Avenue
New York, New York 10021
212/772-8787

The AD Collection

Indian Miniature Chest

India (Vizagapatam), circa 1780; 17" x 17" x 9". An ivory-covered sandalwood chest is engraved with floral-motif penwork surrounds that reveal drawer fronts and panels of tortoiseshell. Above each of the three columns of drawers, the center one depressed as in a kneehole desk, are double pigeonholes. Lions are engraved on the bracketed feet. *$15,000.*

David Allan
812 Broadway
New York, New York 10003
212/598-9030

The AD Collection

Shinto Sculpture

Japanese, Heian period, 11th–12th century; 50" high. The figurative sculpture, which represents the Shinto mountain deity Zao Gongen, is carved from a single piece of wood, in contrast with Japanese Buddhist sculpture, which is made from several pieces. The carving is well articulated but minimal, using the natural grain of the wood to help delineate the drapery. *$35,000.*

E & J Frankel Ltd.
1040 Madison Avenue
New York, New York 10021
212/879-5733

The AD Collection

Neoclassical Secretary-Cabinet

Russian, circa 1815; 39¾" x 47" x 21". The gilt-bronze and brass-mounted *acajou-moucheté*-and-ebony secretary-cabinet has a rectangular white-marble top with cushion brass molding above a frieze drawer with marble facing. It opens to reveal a gilt-tooled leather writing surface with fitted interior in palisander, ebony and fruitwood above two marble-faced cabinet doors with flaming-oil lamp mounts. *$80,000.*

The AD Collection

Quatrain Inc.
700 North La Cienega Boulevard
Los Angeles, California 90069
213/652-0243

Chinoiserie Bureau-Cabinet

English, circa 1730; 97″ x 41″ x 23″. Majestic proportions and a bold broken-arched pediment above mirror-glazed doors enhance a japanned bureau-cabinet bearing elaborate and fanciful chinoiserie decoration. Scarlet imitation lacquer and gilding decorate assorted ledger shelves and pigeonholes. *$450,000.*

Florian Papp
962 Madison Avenue
New York, New York 10021
212/288-6770

The ALD Collection

The AD Collection

Louis XIII Two-Part Cabinet

French, second half 17th century; 96″ x 43″ x 26″. A walnut cabinet is decorated with a cornice and a carved quatrefoil-embellished square door above a molded drawer. The separate lower section has a drawer above a quarter-molded square door. Bronze hinges and ring pulls are original. *$110,000.*

Rose Tarlow-Melrose House
8454 Melrose Place
Los Angeles, California 90069
213/651-2202

omb-back Windsor Armchair

United States (Philadelphia, Pennsylvania), circa 1760–80; 44" x 18" x 17½". A variety of woods selected for their individual properties are used in a comb-back Windsor chair. Tapered white oak spindles support a serpentine hickory cresting, pierce the continuous arm rail, also of white oak, and anchor in the shaped poplar seat. Bulb-and-ring turnings distinguish hickory arm supports and repeat, in slight variation, in the maple legs. *$85,000.*

David A. Schorsch Inc.
30 East Seventy-sixth Street
New York, New York 10021
212/439-6100

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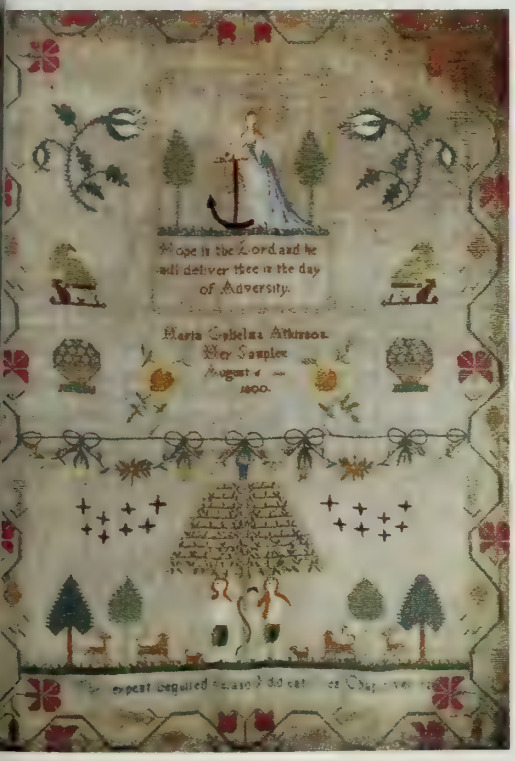

The AD Collection

Needlework Sampler

Maria Gulielma Atkinson, United States, August 6, 1800; 16½" x 12½". A silk-on-linen needlework sampler depicts Adam and Eve with the serpent and the forbidden tree in the Garden of Eden with six animals. The verse below states, "The serpent beguiled me, and I did eat. Gen. Chap 3. ver 13." Above the figures is Hope with an anchor. Verse says, "Hope in the Lord, and he will deliver thee in the day of Adversity." *$18,500.*

Kenneth & Ida Manko
P.O. Box 20
Moody, Maine 15033
207/646-2595

Gerard L. Steenks

Lobster Salad

Oil on canvas, 1890; 17⅞" x 30". Born in Brooklyn in 1847, Steenks specialized in still-life subjects. He traveled to Europe in the 1890s and spent time in Holland painting and studying Dutch art. Steenks sent back to the National Academy of Design paintings of Dutch church interiors for exhibition in 1891 and 1892. Signed lower right. *$25,000.*

D. Wigmore Fine Art, Inc.
22 East Seventy-sixth Street
New York, New York 10021
212/794-2128

The AD Collection

John William Hill

The Palisades

Watercolor on paper, circa 1865; 9⅝" x 16⅛". Hill, the son of an engraver with whom he apprenticed, was born in London but moved to New York in 1823, where he exhibited at the National Academy of Design and later worked as a topographical artist for the New York State Geological Survey. Inspired by John Ruskin, Hill began to paint directly from nature in around 1855. His watercolors would increasingly depict his surroundings in West Nyack, New York, which can be seen in his portrayal of a mansion overlooking the Tappan Zee. Signed lower right. *$55,000.*

Richard York Gallery
21 East Sixty-fifth Street
New York, New York 10021
212/772-9155

The AD Collection

Louis XV Commode

The AD Collection

Stamped "C. Chevallier," French, 1743; 34½" x 44½" x 23". A richly ornamented commode with bronze-doré mounts and an amethyst marble top bears floral marquetry of eight contrasting fruitwoods framed by purple heartwood. It is one of few existing pieces bearing the name of the master *ébéniste* Chevallier. *$155,000.*

L'Antiquaire & the Connoisseur Inc.
36 East Seventy-third Street
New York, New York 10021
212/517-9176

Louis XVI Console

Stamped "C. C. Saunier," French, 1735–1807; 42" x 52" x 16". The marble-topped rosewood-and-kingwood console, which is one of a pair, takes the form of a rectangle with rounded corners and is mirror-backed. The frieze, containing a drawer, is mounted with Neoclassical scrolls and guilloche-patterned ormolu mounts, and rests on two tall herons of ormolu. *$150,000.*

The AD Collection

Newel Art Galleries, Inc.
425 East Fifty-third Street
New York, New York 10022
212/758-1970

Empire Gueridon

French, circa 1805; 31½" x 39" in diameter. A marble-topped mahogany center table is decorated with legs of patinated and gilded bronze in term form, and rests on an ormolu-accented concave-sided triangular base. Original St. Anne marble. *$95,000.*

Philippe Farley
157 East Sixty-fourth Street
New York, New York 10021
212/472-1622

The AD Collection

Jessie Arms Botke
Sulphur Crested Cockatoos

Oil and gold leaf on panel, circa 1930; 30" x 25". Trained early on at the Art Institute of Chicago, Botke explored the varied techniques of illustration, printmaking and mural painting, but is best known for her boldly colored studies of birds. Signed lower right. *$55,000.*

Petersen Galleries
332 North Rodeo Drive
Beverly Hills, California 90210
213/854-2149

The AD Collection

The AD Collection

Thomas Birch

Capture of the Corsair "Tripoli" by the "Enterprise" under Sterrett and Porter off Malta, Aug. 1, 1801

Oil on canvas, 1803; 17¾" x 25⅝". London-born Thomas Birch was known for painting marine scenes, imbuing accurate and precise renderings of ships with the emotion-charged violence and destruction of battle. The works became very popular, and engravings were published after the paintings. *Capture of the Corsair* was included in the exhibition "A Gallery of National Portraiture and Historic Scenes" at the Pennsylvania Academy of the Fine Arts in 1926. Birch was an Honorary Member, Professional, of the National Academy of Design. *$92,000.*

Schutz & Company Fine Art
205 West Fifty-seventh Street
New York, New York 10019
212/245-0627

Chippendale Stool

English, circa 1765; 18½" x 23¼" x 15¾". A mahogany stool attributed to Thomas Chippendale combines a curvilinear design with refinement of detail. The scrolled ends of the wooden seat are echoed in the tight upward-scrolled feet. The legs are molded at the sides and joined by turned stretchers, while the arched stretchers, which have a circular patera motif, are cusped. *$75,000.*

Vernay & Jussel
625 Madison Avenue
New York, New York 10022
212/308-1906

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TIFFANY & CO.

A New Jersey Villa by Robert A. M. Stern
continued from page 111

and a smaller children's pool surrounded by a brick-and-bluestone terrace, and beside it a tile-roofed pool pavilion with changing rooms, a kitchen and a wet bar; a barbecue pit; hedges of yew and hemlock and arborvitae that create outdoor rooms; a koi pond; a cutting garden, to keep the indoor vases filled; and a greenhouse, containing a remarkable collection of cactuses.

Stern has managed to deploy all of this extravagance in a way that is modest and informal enough to keep a visitor feeling perfectly comfortable. The house is without ostentation. Stern cites Charles Platt and the firm of Carrère & Hastings among his sources, and like those earlier American architects, he's found a way to pull an amazing variety of architectural spaces and motifs into a single, direct composition. Like the houses by Addison Mizner at Palm Beach, the villa, with its red-tile roof, takes its primary cues from the Mediterranean. But this isn't the relaxed, picturesque Hollywood sprawl of Mizner. Stern's is a cooler, more classical, more symmetrically controlled Mediterranean.

The climax is the extraordinary treatment of the villa's landscape.

It is a very American kind of house in that it is almost a warehouse of cultural memories, memories of other places and times. Architecturally, the themes are largely those of a European past. But nothing is copied too precisely. The house is like a dream—a slightly amused yet respectful dream—of Europe, of a more aristocratic society, a richer aesthetic heritage. It is a dream, on the surf-pounded shores of New Jersey, of sunburned stucco villas in a Tuscan landscape lapped by the turquoise water of the Mediterra[illegible]

Antoine Predock Synthesizes the Natural and Urban Energies of a Singular Site
continued from page 123

"When I started the project," Predock explains, "I thought windows with views of the ocean were too obvious. My first impulse was toward a blank concrete stele with apertures. But then I wanted those apertures to be highly controlled and carefully shaped, to evoke a sense of spatial collapse. Instead of the apertures just being open to the sea, there were jobs for them to do." The result is a house that has, strictly speaking, no façade at all facing the beach. Instead, a massive and bare concrete skeletal frame, connected to the edges of the box only by a fragile thread of glass, emerges from the sand. "It's like the bones of some creature one might find on the beach," Predock says.

The main vista is through a nine-by-fourteen-foot glass panel enclosed in a red steel border; this crystalline expanse pivots at the touch of a hand, actually disintegrating the boxy barrier between inside and out. Adjacent to this exploration of transparency, a concrete niche shelters a vertical slash of glass. The narrow pane has been inserted sideways, and it sends a laserlike beam of sea-green light slicing through the interior. Peering through its one-foot thickness, one sees the ocean fragment and refract in an endless collage.

Just as Predock integrated the ocean with the interior space, the design of the exterior interacts with the surrounding urban life. At the foot of the concrete frame where the house literally abuts the Venice boardwalk, Predock has designed what is technically a fountain. But it neither flashes nor splashes, as one would expect in Venice. Instead, an unembroidered block of black granite simply glistens in a wash of water. On its surface, reflections of the sea, sand and sky intermingle.

"Bicyclists whizzing by scoop up water to cool themselves down, pedestrians trail their fingers, a lot of people just stop and speculate, but everyone seems to smile," says Predock. "That kind of participation gives a private house a successfully urban aspect: It makes it user-friendly and sends a good social message. But that's a great by-product. The people on the beach may not know it, but while designing I was thinking about the water of the Pacific Ocean coming to the stone and joining with the sky. Its approachability is a wonderful surprise."

The resident and the architect share remarkably similar attitudes toward architecture. "I had a client in Manhattan Beach," Predock recalls, "but I couldn't find a suitable contractor or builder. Finally, driving around the area, I noticed one house in particular that projected a strong image. It had great detailing and showed commitment to execution."

The builder of that house is the owner and builder of the new house on Venice Beach, who says of himself, "I like to do something and know it's right. I like the challenge of execution, to see how perfectly I can make something. Satisfaction to me comes from taking a design that is tightly worked out and making it into structure." Of Predock, the owner says, "I have never known any other architect to take such an interest in a project—he knows where every nail and every light socket is, and he cares about them all. His conviction is phenomenal—architecture is his religion."

Predock's religion is strictly nondenominational, however, embracing the world at large and its various cultures. In this widely cast net Predock has nevertheless caught a house that is intensely about Los Angeles. With a mirrored garage door that gently pokes fun at the vanity of the city's car culture, moving parts like the great pivoting window, and mysterious spaces that evoke the ocean's mystery, the house confirms that no aspect of L.A. seems too high- or lowbrow for Predock's taste. He revels in the city's fanciful and flavorful mix and uses these ephemeral facts of modern life as a springboard to making timeless and permanent architecture. □

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Stanley Tigerman Infuses a Suburban House with Playful Complexities
continued from page 128

straight ahead an interior window offers glimpses into several layers of space—a stair landing, another interior window, then the kitchen, and exterior windows beyond.

Up on the second floor, however, the tower is a wide-open playroom. "I always wanted to do a tower," says the ever-boyish Tigerman, as "a place to send little kids." Adjoining it is the master suite, and once again, as with the passageway-cum-bar downstairs, the connective piece is a room—in this case an almost impossibly tiny office. Yet another interior window appears, this time giving a view from the office into the playroom. The house, Tigerman jokes, is "like a Pella window ad—there are nine *million* Pella windows."

Three bedrooms and two baths are packed into one wing, but the opposite wing is given over entirely to a living/dining room twenty-eight feet by twenty-eight feet and two stories high. Indeed, with the rest of the house a warren of extremely cozy rooms ("It's tight," the architect grants), Tigerman was wise to dedicate nearly a quarter of the total square footage to a single, expansive, airy space. The detailing is appropriately straightforward: Exposed tie beams give scale to the double-height room, and four sets of French doors (two opening onto a back deck, two leading to the front courtyard) gracefully extend the sense of openness.

But the tower section, and what Tigerman calls "all these little crannies," is, in all senses, the core of the house, the place where one feels inside an especially grand playhouse, or some merry ship. (Tigerman concedes a tendency to nautical compactness: "Four years in the navy'll do that to you.") The kitchen is small, hardly more than a galley, but its placement in the rear of the cylinder gives it a charm disproportionate to its size: A semicircular island (range and sinks tucked into one side, the other a sort of breakfast coun[illegible]) fills most of the semicircular room, [illegible]ing a custom-[illegible] hand-into-g[illegible] feel. And the line of windows popped out along the curving back wall, each only about thirty inches from the next, give a stop-frame panorama of the creek and woods that abut the house.

It is the back that makes the house not just very interesting but positively splendid. The rear elevation is where all of Tigerman's intentions become clear. The tower is only fully visible there, with the rat-a-tat fenestration of the upper stories irresistibly lively and the split-face block (here, as the grade slopes down, encasing the tower's entire basement level) suggesting ancient bedrock solidity. The back ends of the two main wings sprout smartly from the tower like, well, like wings. Rough pine stairs leading from each side of the kitchen hug the stone tower all the way down to a rough pine bridge—and this bridge is no mere goofy garden decoration but a substantial, profoundly inviting span that leads 125 feet straight over the creek and into the woods to a pair of fraternal-twin gazebos, one housing a hot tub, the other for sitting fully clothed. It may be the sweetest backyard in America.

Stanley Tigerman is an architect who wants to give pleasure, and with this house proves that he does not require a fortune to do so. The place brims with gemütlichkeit, but the intelligence and strict symmetries of the plan, and the decorative astringency (the carpet and trim and tile are uniformly gray, everything else is white), keep the cuteness to a wholly tolerable level. Tigerman at his best understands how to make architecture that's fun, but not stupid; it may be his piece of the Postmodern legacy. Postmodernism was always called playful, but each of the celebrated Postmodernists has taken away from the movement the particular strand that suits him—there is the elegant and perverse erudition of Robert Venturi, [illegible]ichael Graves's portentous mondo classicism, Robert A. M. Stern's impeccable neo-Shingle Style. For Tigerman, it is the playfulness. □

A Swiss Residence by Campi and Pessina
continued from page 133

The two curves also work against each other within the tripartite volume: The library wall unites the living room's three areas, while the fireplace focuses the space.

The arc of the living room's fireplace wall extends up to the second floor, where it forms a hall that bridges the private bedroom suites. The second floor is divided symmetrically between the guest and master suites, each of which contains a private study with lake views. And between the front façade and the hall, a central recessed glass-block window illuminates the living room below. All of these carefully defined geometries—arcs, golden-section rectangles, symmetries—emphasize the residence's precise organization around the central fireplace.

However cunningly an architect may employ geometric principles, though, they will not guarantee a good house. What may be more important in the residence near Lugano is the way all the internal circulation turns around the central hearth, or the fact that every room has private access to enclosed outside areas facing the magnificent lake.

The architects are aware of being among the heirs of a movement known as Rationalism, referring to a taste for simple, "rational" geometric forms.

Indeed, a detailed account may overstate the contrivance of Mario Campi and Franco Pessina's plan. Perhaps these intricacies should only be appreciated as a contribution to the smooth running of a working and family house. The initial impression of serene and relaxed well-being, of unassuming comfort, may, after all, be the right one. □

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Neoclassical Architectural Motifs
continued from page 138

a period when knowledge of Greco-Roman architecture was still fragmentary. This allowed him the license to apply motifs borrowed from the past in a relatively free way, though always with sympathy and taste. That is even more the case with the London-based Italian painter and designer Michelangelo Pergolesi, who worked on many of the Adam brothers' most important projects. His *Original Designs* (1777–1801) demonstrates clearly that the Neoclassical idiom was by no means antithetical to fanciful invention.

In France, too, architects and designers disseminated their ideas by means of books and prints. Jean-Charles Delafosse published hundreds of engravings of ornamental designs, which did much to define the taste of the Louis XVI period, while the Flemish-born Jean-François Neufforge is credited with having introduced the Neoclassical idiom to French furniture through his *Recueil Elémentaire d'Architecture*. Compared to the work of Robert Adam or Pergolesi, these French interpretations sometimes seemed a trifle heavy-handed and overly academic. More inventive are the engraved designs of Giocondo Albertolli that appeared in several volumes published in Italy between 1782 and 1805. Known for his work as an interior decorator at the Pitti Palace in Florence, Albertolli demonstrated that the Neoclassical style could be full of vitality and even capriciousness without abandoning its essential character.

It is not uncommon to find engravings by [illegible] and other Neoclassical desig[illegible] colored by hand, and it should b[illegible] color wa[illegible] of the utmost im[illegible] [illegible]teriors of the perio[illegible] sometimes subtle, someti[illegible]

There is no archetypal Neoclassical palette. Often pastels, gilt and white stucco predominate, but more memorable are the numerous instances in which brave use is made of modified primary and secondary colors—regal reds, wisteria blues and assertive myrtle greens.

As well as in hand-colored prints, these hues are found in the many drawings made by architects and designers as patterns to be followed by craftsmen and artisans. Executed in pen or pencil, then heightened with watercolor or gouache, the drawings—though generally meticulous in execution—often display a spontaneity that encapsulates the freshness the Neoclassical style must have represented when new.

Neoclassicism in architecture and ornament had a longer life than most movements, being first embodied in the Louis XVI and High Georgian styles, then living on through Regency and Empire decoration. It was domesticated as Biedermeier and reborn as North American Greek Revival, and it survived in decadent but still vital guise into the age of Walter Pater and Oscar Wilde.

The movement's longevity may, in fact, be due to the essential modernity of its message. When Charles-Nicolas Cochin, keeper of the king's drawings, wrote an essay in 1754 deriding the Rococo taste for curves, scrolls and ornaments, he was unknowingly anticipating Mies van der Rohe's famous dictum "Less is more." Ironically, it is not the protomodernist aspect of Neoclassicism that we now find so attractive in its artifacts and documents but rather its ability to use with style, confidence and economy [illegible]bulary of swags, urns and Vitruvian scrolls to evoke a world of lost ele[illegible]nce.□

The Neoclassical movement's longevity may be due to the essential modernity of its message.

Thierry Despont Restores a Pittsburgh Estate
continued from page 143

capsule. There had been many decorative schemes, but nothing basic had changed. One could hope to retrieve the coherence, the spirit of the house. The quality of the woodwork—all of it custom-made for each room in the house—and the quality of the carving are spectacular."

In the reception room, which Despont has said was his most difficult room to bring back, he beams. "Fabulous ceiling—and I love the exuberance of the Victorian period in America, so long looked down on. I find the sophistication of ornamentation, materials and colors stunning. Granted, one would like some elements more restrained, but you can't just ignore them." Of the winter garden, Despont explains, "Through detailed research we know what the plants and flowers were, and just how the bouquets were arranged. We are trying to recapture the feeling, even the smell and the sounds, of the house. We can have the music played that they played." (The music came from a huge archaic machine called an orchestrion; it was taken down piece by piece and sent to Baltimore for repair by the one man in America who understands its mechanism.) Despont continues, "And every clock will tick away, back in its place. We'll even have the famous telephone installed by Frick in 1883 outside his bedroom ringing now and then." Despont and the curatorial staff felt that nothing must look new, so sometimes things had to be reproduced three times to achieve the appropriate patina. It was a Herculean task, and is a triumph of restoration.

Right on the grounds of Clayton lies a charming little art museum established by Helen Frick in 1970 to house her own collection. Among its treasures are fourteenth- and fifteenth-century Italian paintings and two admirable French and English period rooms containing first-class furniture and artifacts. Surely if Pittsburgh were in the heart of Europe, visitors would go hundreds of miles out of their way to visit it.□

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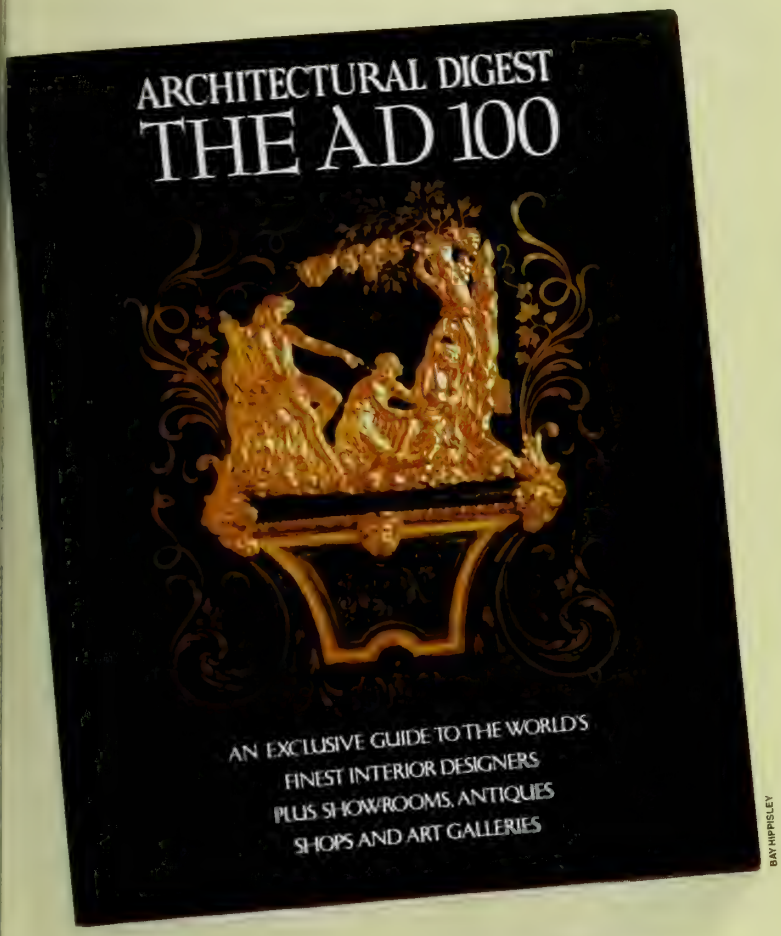

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Hugh Newell Jacobsen's Light-Washed Design in Michigan
continued from page 149

whole structure. Seen from the driveway or the lake, the house appears to be a simplified abstraction of a great eighteenth-century plantation house, like those along the James River in Virginia. Jacobsen says it also owes something to the British architect Sir Edwin Lutyens, whose British Embassy in Washington, D.C., displays similar eighteenth-century themes. Like those precursors, the Michigan house consists of a high brick center pavilion featuring a prominent roof and tall chimneys, with symmetrical lower wings at either side joined by what Jacobsen calls hyphens—connecting links or passages made of glass. "It's like going outside before you get to the next space," he says. Both the James River houses and this one in Michigan derive from the work of the Italian Renaissance architect Palladio, who was the first to organize ordinary farming villas into small, symmetrical palaces.

Jacobsen does to his eighteenth-century models what he does to everything he touches: He abstracts them, strips them of clutter and ornament, makes them flatter, thinner, more diagrammatic—creating, in this case, a sort of refined Platonic ideal of a Colonial plantation house.

Jacobsen has taken other ideas from the plantation model. Windows and doors are placed so they can be opened to let the breeze flow through, which is especially effective since there are lakes on both sides. And just as with the plantations, you can walk out from the house across a terrace and a garden to a limestone stepped battered wall, designed by landscape architect John Grissim, and board a boat for a ride on the water.

The house's basic materials are salmony red bricks, pale green slate for the roof, limestone trim and copper downspouts. "The spouts will eventually turn the same color as the roof," Jacobsen says. The entrance courtyard is paved in granite blocks in a fishtail pattern banded with slate, and the front terrace is slate. Indoors, walls are simple drywall or wood cabinetry, always painted white, and floors are carpet or marble or oak in a herringbone pattern.

Jacobsen often likes to pull a house apart into separate pavilions that can be sharply defined. Doing so gives him an opportunity to emphasize the crisp shapes and flawless joints he loves. Thus the three-pavilion plantation form works well for him. In the Michigan residence, the two side pavilions appear to be identical to each other, but in fact they are similar boxes with very different contents. One side holds the master bedroom, a library and an upstairs exercise room and study. The other contains the kitchen, a solarium and a three-car garage.

Of all those spaces, the library is perhaps the most successful. The grid of bookshelves seems to climb to the clouds, and it plays gently against two other white grids: an even taller door-plus-window looking out to another pear tree alleé, and a ladder leading to the upper shelves. There's delight in the way the architect plays with these elements in a small room.

The house appears to be a simplified abstraction of a great eighteenth-century plantation house, like those along the James River.

Good architecture—like any other form of civilized endeavor—should treasure and remember the past but at the same time be infused with the joy of experimentation and innovation. In translating a traditional American type of house for owners with contemporary needs, Hugh Newell Jacobsen has struck the difficult balance that is civilization. □

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Photograph by Salvatore Baiano

BUTTERFLY HOUSE

Evoking Ancient China in Los Angeles
continued from page 173

beams of alder wood were assembled with mortise-and-tenon joints and wooden pegs, and hoisted into place.

Nothing betrays the fact that a separate structure underpins the beguiling façade. Tough local seismic regulations required that the walls be framed with steel. The tiles had to be individually wired—to the consternation of the Chinese—and they rest on a reinforced roof structure. The columns and vaults are non-load-bearing. It is a tribute to the general contractor, Jack Lautenschlager, that East and West coexist so successfully.

As in Suzhou, house and garden are intertwined. Ji Cheng advised that "in building a garden, the owner must make nine-tenths of the decisions, leaving only one-tenth to the builder." He also believed a garden should be a portrait of the owner but that "it should look as if it were created by heaven." Offenhauser's clients took this advice to heart.

For the Chinese, rocks were miniature mountains, the abode of spirits, and as highly valued as the finest

Offenhauser reached back to the pure lines and unadorned materials of the Ming Dynasty.

paintings. The Kansas plains yielded limestone as fantastically eroded as any to be found in China. Landscape contractor Gordon Forsyth helped the clients position rocks and the mature pine and beech trees they selected from a property they own in Orange County.

Like the house, the garden is both tranquil and surprising, a su[illegible] of harmonious vistas. It achie[illegible] balance between the opposing pri[illegible]ples of yin and yang: soft and ha[illegible] wet and dry, dark and bright, smoo[illegible] and rough. This is a place to escape the aches of the wo[illegible]'d and to savor the beauties of art and nature. □

OF A VISIONARY NATURE

Bart Prince's Sculptural Design for Joe and Etsuko Price in California
continued from page 188

that wrap around the geometric, copper-roofed pods. Business guests climb a winding stair, sandwiched between two contrasting structural parts of the house, to Price's study. Dominating the room is a laminated plywood desk, designed and built by Rock Cross, with lamps that sprout from its sides like tropical plants. Masking the window is a screen of translucent Plexiglas strips that echoes the pleated effect of the laminated fir boards with which the room is vaulted. There's a rug, custom-designed by the architect, and a Bruce Goff painting, *Afternoon of a Faun.*

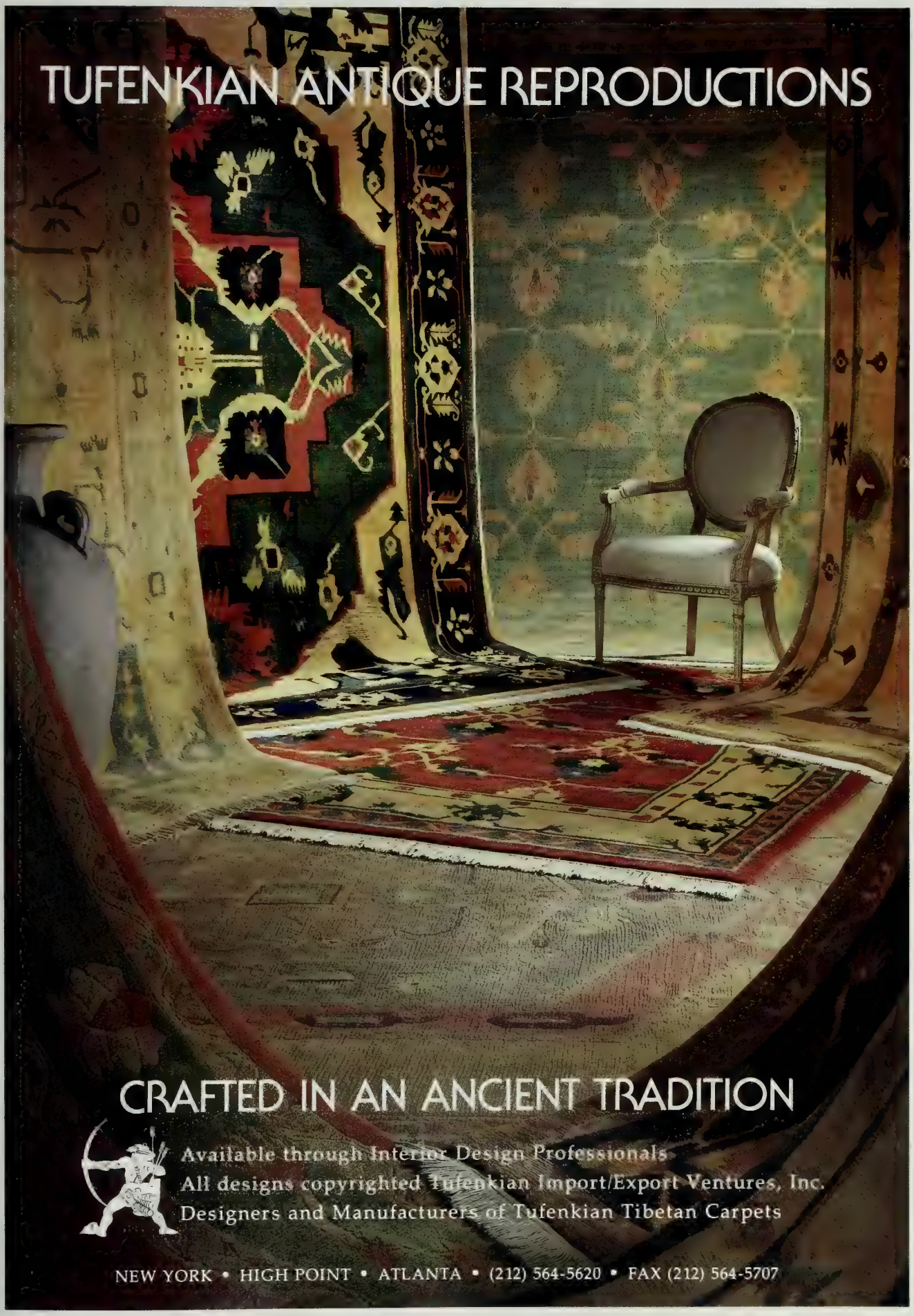
Beyond an apparently solid wall is the core of the house: a living room housed in the continuous upper story of the three interlinked pods. Each pod is supported by a "tree" of laminated fir ribs that branch out and curl back on their trunk to create a centrifuge of P-shapes. Wood plugs mask the bolts. Side windows and spaces between the pods are filled with stained glass. At the far end is a canted expanse of solar-bronze Plexiglas supported by clear mullions that catch the light. Looking back, one could imagine oneself in a jewel-encrusted cave, or in a woodsy version of a Gothic chapter house—except for the carpet that sybaritically ascends the walls. The room seems to be sealed off, but hidden latches give the owners access to the terrace, where they can enjoy looking out to the ocean. Other notable features appear throughout the house, such as the stained-glass panels that swivel open to reveal the courtyard below.

The family uses another entrance to reach the downstairs kitchen and informal dining and living rooms. These are relaxed, expansive spaces, opening onto the [illegible]eltered courtyard pool and a [illegible]red deck over[illegible] the ocean [illegible]osewood col[illegible] contain closets and a screen that can be unfolded to shut off the kitchen. Beyond are the children's playroom and master suite.

The greatest surprise awaits scholars and guests who come to view the owners' acclaimed collection of eighteenth- and nineteenth-century Japanese art. A rock door swings open to disclose a path leading steeply down, past a hidden waterfall, to an impeccable re-creation of traditional Japan. The Yasui family company of plasterers, carpenters and masons who had helped to restore the Katsura Palace spent six months on the site. The United States Customs frowned on the notion of importing mud, so it was brought from Saratoga, California. Everything else was imported from Japan, and was hand-assembled with tools that a medieval craftsman might have used. Guests can contemplate the ocean from an open gatehouse, or study paintings in a teahouse furnished with tatami mats and shoji screens, within which is one more discovery: a ceremonial tea room. In this enchanted realm guests can easily imagine they've been transported to Kyoto, with only the sigh of the wind in the pines to break the stillness.

Inside the entrance area of the teahouse is a rock pool with a ladle for washing hands in the traditional Japanese manner. "When Katsura was being restored, the craftsmen discovered the secret of the musical tone, an echo, that sounded when you splashed water on the rocks. They knew the secret, but it became obvious they weren't going to tell me," says Joe Price. "I watched closely while they installed the pool, but then I had to go out for a half hour. All I know is that when I left, there was a hole and a big earthenware jar, and when I returned those were gone. The craftsmen had finished, and there was an echo that accompanied the splashing of the water."

Blending such exotic details with the architect's sensuous, mysterious spaces, the Price residence becomes as much of a cultural voyage as it is a creative one. "The house is an expression of my two favorite places," concludes Price, "that is, Japan—nature ritualized—and Tahiti—nature at its most spontaneous." □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A Multifaceted Design for a Westchester County Residence by Peter L. Gluck
continued from page 194

morphose into columns that flank the entrance doors. The column capitals are actually sturdy copper collection boxes, and the columns' bases are limestone basins catching water from the pipes. Clearly, function plays a strong part in the ornamental system.

The entire façade is scored with a grid system, and stark shutterless square windows are punched into the thick walls. The taut quality of the composition gives the exterior a stringent, bare-bones look. "I wanted to create a certain sense of the abstract," Gluck says, "but not to such a degree that people would object to the abstraction."

The rear of the residence, overlooking Long Island Sound, is less planar but is given more of a horizontal thrust, an effect created by the long second-floor balcony tucked within the volume of the building, and by the long bank of glass windows and doors that open onto the terrace at ground level.

Whereas the exterior appears flat and straightforward, the interior unfolds as a series of spaces that one minute appear intimate and enclosed, and the next, open and expansive. From the moment one enters the house and sees the view of the water open up dramatically on the opposite side of the central entrance hall, one is constantly aware of vistas being framed by the archways and antechambers that separate the various sitting and dining rooms. The major space of the house is the music room —which is also the living room— a double-height hall that is an almost perfect twenty-four-foot cube in its dimensions. It opens into one-story-high side spaces, a sitting area around a fireplace on one side and, on another, a glassed-in terrace looking over the water. The smaller ancillary areas and the cubiform music/living room have hard surfaces of gypsum wallboard and wood for good acoustic reverberation, Gluck explains.

Both classical and modernist architects have devoted much thought to the way one perceives space and form. Classical architects used such devices as the axial alignment of a series of rooms to create vistas, but modernist architects tended to employ sliding planes and asymmetrical wall placements to shape a more spatial understanding of architecture. Gluck likes to experiment with both. "I wanted the house to be symmetrical and classical, asymmetrical and modernist," he says. Thus he angled the wall of the main façade in such a way that the long hall just inside the front door gradually widens in one direction toward the living room and narrows in the other toward the kitchen and service wing. This "skewing" effect also reduces the flatness of the front façade. Other subtle skewings take place in the overall plan, some of which can be recognized only on the most subliminal level.

The interior unfolds as a series of spaces that one minute appear intimate and enclosed, and the next, open and expansive.

This is how Gluck tests certain ideas he wants to use in other buildings he designs. The house becomes an experiment on a small scale with a number of ideas that could inform and enrich the rest of his work, which includes college and church buildings as well as houses. Fortunately, the clients aren't made to suffer in this laboratory. "We find it a cozy environment," the wife volunteers. Gluck seems to have followed his own advice about being appropriate and created a house that is formal but intimate, grand but efficient. □

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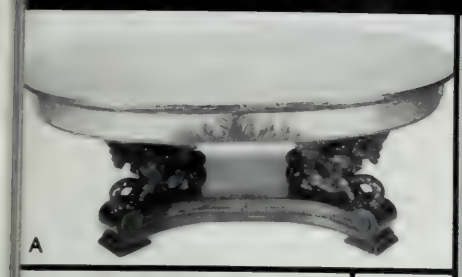

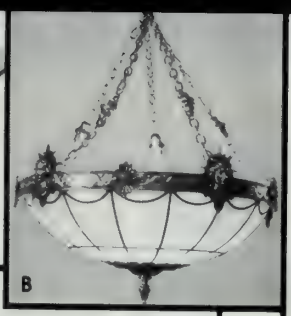

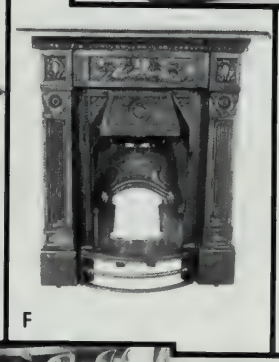

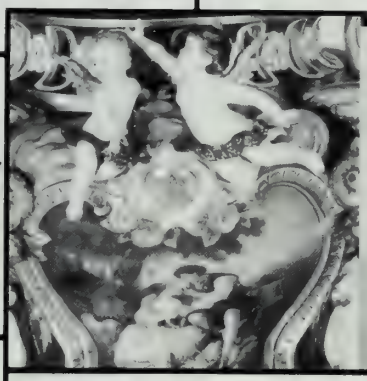

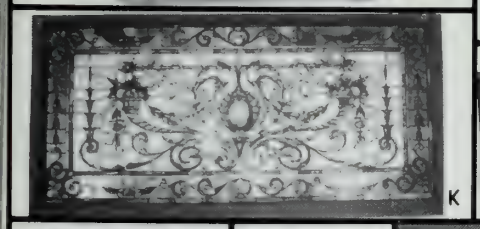

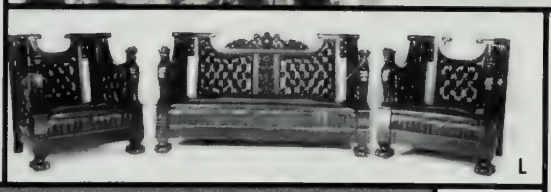

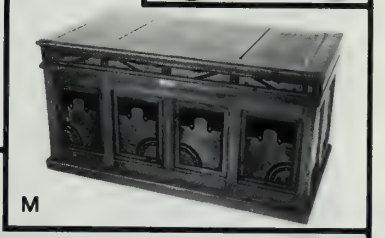

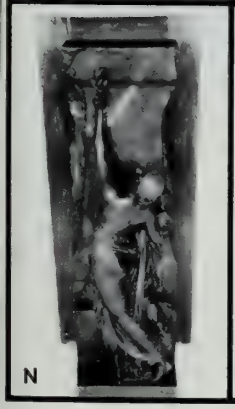

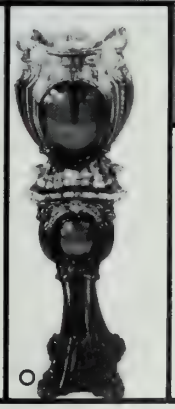

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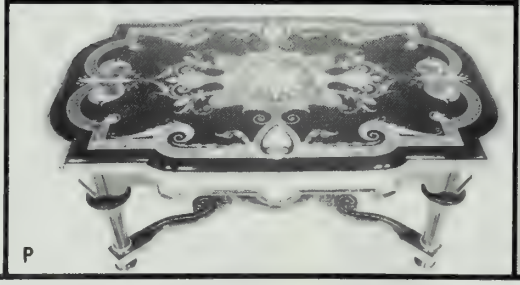

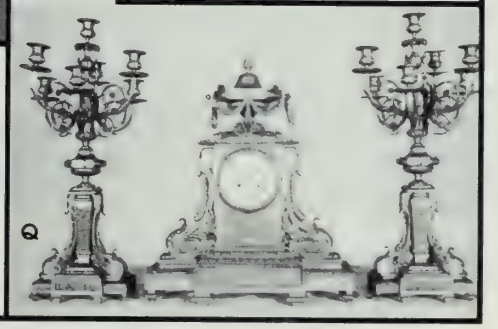

A. FANTASTIC CARVED SPITTING GRIFFIN AMERICAN OAK OVAL CONFERENCE TABLE (41/2' × 6') **B.** CAST BRONZE AND LEADED GLASS "LIBERTY CHANDELIERS (34" diam.) **C.** KING SIZE WALNUT AMERICAN RENAISSANCE REVIVAL 3-PIECE BEDROOM SUITE WITH FOLIATE CARVED CRESTS **D.** WALNUT & BURL AMERICAN VICTORIAN BOOKCASE WITH BEVELED GLASS DOORS AND FULL CRESTING (8' W × 10'-4" H) **E.** INLAID AND BRONZE MOUNTED AMERICAN RENAISSANCE REVIVAL CENTER CABINET **F.** AN EXAMPLE OF OUR LARGE COLLECTION OF ORNATELY DETAILED ENGLISH IRON MANTLES **G.** EXTREMELY RARE WOOTON SUPERIOR GRADE PATENT SECRETARY WITH WINGED GRIFFIN GALLERY — LADY'S MODEL **H.** EXTRAORDINARY U-SHAPED MAHOGANY CARVED EXECUTIVE DESK WITH CARVED LEATHER CHAIR (4' × 9') **I.** VERY FINE MONUMENTAL PORCELAIN CAPODIMONTE VASES WITH PUTTI GRIFFINS AND HAND PAINTED SCENES (see detail) (40" H × 20" W) **J.** MONUMENTAL 11' TALL BEAUTIFULLY CARVED OAK ENGLISH GRANDFATHER CLOCK IN MUSEUM CONDITION — TRULY A ONE-OF-A-KIND PIECE **K.** ORNATE AMERICAN VICTORIAN LEADED AND STAINED GLASS LANDING WINDOW. ALL RIPPLE GLASS (42" H × 92" W) **L.** 3-PC. CARVED MAHOGANY GRIFFIN PARLOUR SET UPHOLSTERED IN GREEN LEATHER **M.** RARE EXTRA GRADE WOOTON PATENT ROTARY DESK — "LAWYERS OWN" MODEL (60" × 33") **N.** "LA JEUNESSE" BY HENRI-MICHEL ANTOINE CHAPU BRONZE SCULPTURE CAST FROM THE ORIGINAL MARBLE DISPLAYED IN THE PARIS SALON OF 1875 (47" H × 14" W) **O.** LARGE MAJOLICA JARDINERE ON STAND WITH LION'S HEADS AND PAW FEET (4' 6" tall) **P.** RENAISSANCE REVIVAL MARQUETRY AND BRONZE MOUNTED COFFEE TABLE (21/2' × 4') **Q.** ORNATE DORE BRONZE FRENCH 3-PC. CLOCK SET WITH HAND PAINTED PORCELAIN FACE (Candelabra 29" H)

Objects of Desire

Damon Spilios's loves of architecture, sculpture and woodworking have come together in his collection of classic Chinese furniture. When designer Bunny Williams said to the Florida-based lawyer, "Come to New York, we don't have time to come to Miami," he took her seriously—**Ming Furniture** opened last summer. "Where have you been all these years?" Renny Saltzman asked Spilios after viewing his unique gallery, where 17th-century marriage beds, a 12½-foot-long altar table and chairs with classic spare lines are featured. Among the rare woods used are yellow rosewood and purple sandalwood, a very dense wood reserved for the imperial family.

Although most of his pieces date from the Ming Dynasty, a few are early 18th century from the early Qing Dynasty. All combine pure lines, complicated craftsmanship and traditional Chinese iconography (one chair is carved with the "Three Friends" design featuring a plum blossom, a bamboo and a pine). Viewed as an upcoming area of interest by knowledgeable collectors, Ming furniture inspires Spilios with respect and affection. "I feel I'm a trustee of this great art form," he says. Ming Furniture, 31 E. 64th St., New York 10021; 212-734-9524.

Dealers' Choice

Two shops in Washington, D.C., are run by the kind of avocational expert that the city seems to attract.

Trocadero Textile Art, just off Dupont Circle, was started ten years ago by Bill Seward, an anthropologist who has put his experience studying the village cultures of Turkey to good use in buying Turkish rugs. "There are rugs that may be several hundred years old that have hung in the village guesthouses, compulsory in Ottoman times for visiting officials, or that have been made for dowries and passed down." He also notes that about ten years ago a project initiated by the Turkish government encouraged the use of natural dyes in the weaving of rugs, so beautiful new ones with soft colors are now being made. In addition to the flat weaves and kilims (above) that constitute most of his stock from Turkey, Seward buys a lot of antique Oriental rugs in the U.S. from estate sales. "The U.S. is the principal source of rugs in the world today," he says. "We bought so many over the last hundred years that the best ones are here." About his own expertise Seward says, "I always go for the village rug with character rather than the perfect piece, and some of mine are so interesting nobody knows what to do with them." Trocadero Textile Art, 1501 Connecticut Ave. N.W., Washington, DC 20036; 202-328-8440.

COURTESY TROCADERO

When Frank Seidner retired from a foreign-service career five years ago, "I had to get him off the mantelpiece," says his wife, Lee. Having come from families of collectors ("One grandfather bought French art, another American antique furniture"), the Seidners spent a year in France polishing their contacts and then opened up **Seidner Galleries**. "We're the only Washington dealers with Continental pieces," says Frank Seidner. "This is a very Anglo-American city." Among the pieces they've found recently are an Empire daybed in metal and a butcher's table, also metal. "You buy what you see," says Lee Seidner, "and this was a good year for metal furniture." Frank Seidner's current favorite is a Restauration fauteuil, an early variation of a recliner. "The back adjusts and a section comes up to hold your feet," he says. "The main duty of a chair is to be sat in, and you can do it with this one." Designer Bob Bray has considered the Seidners his personal treasure trove for several years, especially for their dining tables. "We've tilted our business toward designers," says Seidner, so Ron Bradshaw and Joanne De Palma and John Saladino have also been clients. Seidner Galleries, 1333 New Hampshire Ave. N.W., Washington, DC 20036; 202-775-8212.

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Hot Houses

At New York's Kips Bay Show House last spring, one of the living rooms that opened onto a terrace was embellished with a traditional conservatory. Newly

made by **Amdega**, a British company that has constructed conservatories and garden buildings since 1874, the conservatory signaled a renewed interest in this indoor-outdoor form.

Amdega makes the conservatories today from western red cedar in a variety of traditional styles—Romanesque Revival, Gothic Revival (with small armorial motifs in colored glass in the clerestory between the windows and the glass roof)—and in octagonal, bayed and rectilinear shapes. Added onto a house in such a way that they can be removed, the conservatories nonetheless come with under-the-floor heating and European floor tiles. Amdega Ltd., Faverdale Darlington, Durham DL3 OPW, England; 32-546-8522.

In the Showrooms

Henry Calvin Fabrics, a San Francisco–based company started 20 years ago by the late Henry Calvin and Robert Blair, shares showroom space in New York's D&D Building with ADO Corporation, Baily & Griffin and Jack Valentine. Calvin has a distinguished reputation among designers for having the best linen fabrics in the business. Mostly in natural colors, the linens range from gauzy textures to a heavy monk's cloth. Recently the company has introduced a series of black and natural weaves in its linen and cotton blends. The subtle surprises here, however, are the silk taffetas, whose colors—named pebble, pewter, gunmetal and cinnamon—range from sophisticated taupes and silvers to oranges and butter yellow. The shimmering silk provides all the shifting radiance of a prism within the monochromatic parameters of each fabric.

Stroheim and Romann, under its new director of styling, Linda Sparrow, and new president of the last year, Julian Grauer, has moved into bolder colors and simpler, stronger images. Part of its Anniversary Collection, which celebrates 125 years in business, is *Verona Moiré Stripe*, a strongly patterned fabric with the stripes in different widths and colors described as mandarin (in this case a blood orange color), blue jay and gold. A chintz, recalling traditional Stroheim fare, called *Cafe*, is nonetheless updated by its vibrant Chinese red background, which has a pattern of small diamonds making variety among the birds and peonies. Then there is *Trevanna*, a Biedermeier-style stripe fabric, one version with pink stripes, one with baby blue and a third with butter yellow, all alternating with white stripes adorned with little flowers. Finally, a strong plaid named *Fabriano Plaid* has colors that Stroheim calls emerald, ruby and royal (translated as green, red and a blue line on white), which recall the riotous celebration of color in the plaids of the 1860s, when aniline dyes were invented, freeing colors from the somewhat more drab natural hues of the preceding centuries.

Brunschwig & Fils, with its infinitely imaginative variety of the traditional, has come up with some prints in its fall collection that are unexpected, delicate and strong at the same time. *San Domenico* (bottom), a lacquered silk print, has line drawings of broad-petaled flowers and leaves, only some of which are colored in; contrasting with this work-in-progress feeling, the background is a rich golden Chinese yellow that seems to have all the weight of documents and time behind it. *Les Bouquets* (top) is a cotton print with van Gogh–like bunches of flowers arranged in green glass vases, all vibrating with the visible brush strokes of an artist. *Mafalda* (center) is a cotton print with large blue-and-white pots filled with hydrangeas and set in bowers of oranges and lemons, and is meant to conjure up an image of Islamic gardens.

COURTESY BRUNSCHWIG & FILS

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Painting by Inga Bennett Photography: Effe Bellesia

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Notes from Munich

MARGARET KELLEY

One newcomer to the Prannerstrasse, a secluded street known for its antiques shops, is **Heinz Reichert**. The move has meant more space for Reichert to expand his collection of fine 18th-century German porcelain to include furniture. Although prices for porcelain have soared, Reichert still feels that collectors can start with a 1745 Meissen cup for $2,000 or early-18th-century figurines from $4,000. At the other end of the spectrum, an early Meissen pitcher with chinoiserie painting commands over $40,000, and a ca. 1765, 75-piece dessert service for 15, which includes the original silverware box (above left), is available for about $90,000. Heinz Reichert, Kunsthandel, 7 Prannerstrasse, 8000 Munich 2; 89-220-846.

"Just imagine the number of royal matches that were made on the basis of a miniature and a diplomat's skill," says **Anne-Marie Wager**, "and you realize the power these tiny portraits had in 18th-century Europe." Wager and E. Helga Ahrend specialize in miniatures from the Renaissance to Biedermeier, when the invention of photography put the art into decline. One of her choice items is a portrait of Joséphine Bonaparte, painted by court artist Ferdinando Quaglia. Another rare piece is a ca. 1800 portrait of a Punchinello from the commedia dell'arte (above right), which came from the collection of opera singer Anna Case-Mackay. Anne-Marie Wager and E. Helga Ahrend, 4 Prannerstrasse, 8000 Munich 2; 89-296-021.

As a dealer in rare 18th-century Meissen, Frankenthal and Nymphenburg porcelain, **Gerhard Röbbing** has noted a dramatic decline in the number of exceptional works coming on the market. One exception was Sotheby's spring auction of the British Rail Pension Fund held at Genf, Switzerland, where prices for 60 important snuffboxes were triple and quadruple the estimates. Röbbing bought a ca. 1760 German *boîte à trois tabacs* for the Frankenthal Collection. For his own shop he bid on a rare ca. 1750 Meissen topographical snuffbox with two-color gold mounts, whose scene of fountains, topiary, statues and pavilions he has since attributed to the garden of Cardinal Albani. Gerhard Röbbing, 3 Prannerstrasse, 8000 Munich 2; 89-299-758.

An endearing trio of putti, carved ca. 1765 by Ignaz Gunther, was recently acquired by a collector from **Urban and Pierigal**, an antiques shop that specializes in rustic 17th- and 18th-century decorative arts and sculpture. Amid the carved wood Baroque angels is a silver-leaf Venetian grotto chair and a pair of 18th-century reliefs by the Augsburg craftsman Johann Leonard Baur. Urban and Pierigal, 5 Prannerstrasse, 8000 Munich 2; 89-293-584.

Period Pieces

At **Sheraton Antiques**' new London showroom are nine fully decorated rooms showcasing furniture reproductions. An entire room already decorated can be reproduced in two or three months. The rooms, painted in peacock blue and rich greens and reds, contain copies of Biedermeier, Empire, Chippendale and other period tables, carved and upholstered chairs, cabinets, consoles, desks, and carved giltwood mirrors. Sheraton Antiques Ltd., 579–581 King's Rd., London SW6 2EH; 71-371-5600.

In contrast to Sheraton's flamboyant style are the more restrained reproductions of **Anthony Fortescue**. Although he is best known for his copies of Georgian-style furniture (left), Fortescue will reproduce any antique, from inlaid mahogany pieces to painted furniture. He works mostly with mahogany, and lately he's been deluged with requests for Hepplewhite-style shield-back chairs. "I'm selling them before they come in," Fortescue says. Other repeat requests from customers are for Gainsborough chairs and square-ended or circular dining tables. Anthony Fortescue, The White House, Queenwood, Broughton, Stockbridge, Hampshire S020 8DF; 0794-301588.

ANTHONY FORTESCUE

Fortescue, who is a stickler for delivering his furniture, recommends **Cadogan Tate** for shipping. "They are excellent carriers of furniture," he says. "They're very efficient, very punctilious." Cadogan Tate relocates offices and households in Great Britain; ships to the U.S., Europe, Australia, Japan and eastern Asia; and removes and stores all works of art and antiques not immediately collected after Christie's sales. Cadogan Tate, Hythe Rd., North Kensington, London NW10 6RS; 81-969-6969.

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Glazed Look

A long trip to Italy convinced artist Charley Brown and retail executive Mark Evans that the varied forms of wall painting—glazing, murals, trompe l'oeil—should be revived as an antidote to plain walls. When they returned to San Francisco, **Evans and Brown** started small; a nursery, complete with Beatrix Potter animals, was the hit of a San Francisco designers' show house. They were soon busy with different historical styles. "It's Pompeii one day, Fragonard the next," says Evans.

The most recent salvo in their campaign against plain walls is five lines of wallcoverings, each featuring a different texture or pattern built up on a canvas background. "It's a natural extension of our murals and glazes," explains Evans. The simplest resemble stone or mottled plaster, while others have faded Renaissance motifs, leopard spots or tiger stripes. Evans and Brown, 1451 Stevenson St., San Francisco, CA 94103; 415-255-2735.

Repro Man

Anthony Mann's reproductions of antique lights are true to the last detail of the original, except for the rust. "I find some antique lamp that I like and I make an absolute replica. They're indistinguishable from the old ones," says the British designer. "I'm trying to duplicate the rust, but it's hard. Besides, it's difficult to sell a rusty item as a reproduction," adds Mann, who owned an antique lighting shop for 14 years.

His latest replica is of a mid-18th-century iron chandelier from a New England meeting house (left). He has made copies of Moorish, Colonial and star lanterns, 18th-century brass wall sconces and a 19th-century wrought-iron lantern from a Victorian conservatory. Mann sells his lamps to London shops and via mail order. Anthony Mann, 37 Clarendon Rd., Norwich, Norfolk NR2 2PN, 0603-633-419.

Boxed In

Every Christmas, designer Linda Marder looks forward to receiving what she says is the best gift a person could get—a "Buddy box." "Whenever I see a Buddy box, I'm happy. It's usually a surprise, something I couldn't have found myself," Marder says. Buddy boxes are large white cartons encircled with black and colored ribbons. But the contents, not the box, are the main attraction.

Typical gifts from **Buddy's** in Los Angeles are brightly colored ceramic dinnerware, huge ceramic pots and Marblehead pottery, which represent a large part of Buddy's selection of American art and California pottery and Craftsman furniture. Owner Buddy Wilson buys American when he shops for his store. "The commercial pottery made by American companies between 1870 and 1930 gave Arts and Crafts in America a new twist," he says. His collection includes J. A. Bauer & Company and Gladding, McBean's Franciscan dinnerware, although the latter is hard to find in near-complete sets. Buddy's, 7208 Melrose [illegible] Angeles 90046; [illegible]

Paper Weight

New Yorkers may have seen his miniature architectural models in the windows of Tiffany's or F.A.O. Schwartz. **Peter Koos**'s miniatures—made almost entirely of paper—are now slowly landing in collectors' hands, which is where he wants them to be.

"I get letters from the people who bought the Palladio series of building façades, saying that they enjoy nothing more than sitting and watching the light change on the building. That gives me a lot of satisfaction," he says.

Koos builds models on commission. Last June, for a show at Tiffany's, he built five architectural miniatures on a biblical theme. One of his current projects, "An Allegorical Statue of New York," will incorporate the dominant building styles in the city—Romanesque, Federal, Beaux Arts and modern—in a chariot pulled by a peacock.

All this fantasy is not without its rewards. This year Koos won first prize for a chess set he entered in a juried competition sponsored by Chess Collectors International. His elaborate chess game, named "Europe and Asia," pits white Palladian and Gothic pieces against black classical pieces. Peter Koos, Box 358, Old Westbury, New York 11568; 516-626-6859.□

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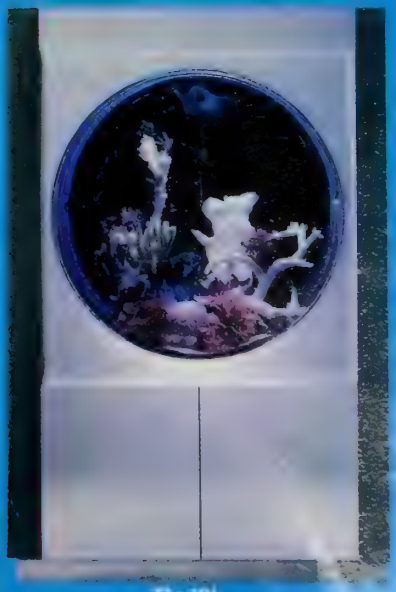

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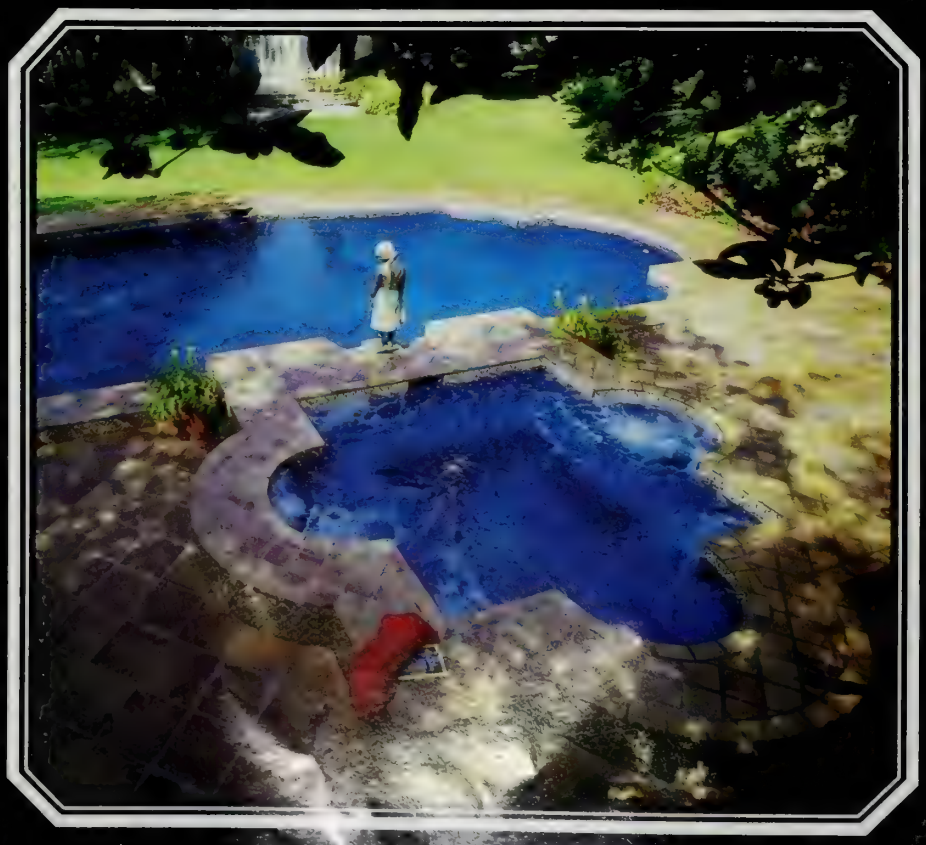

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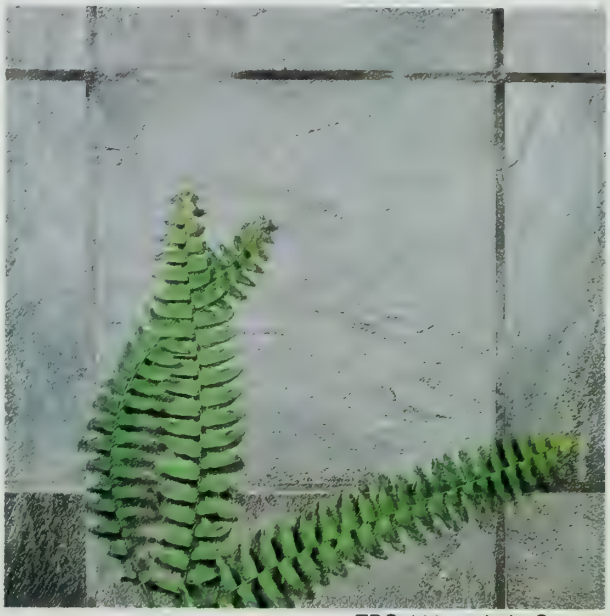

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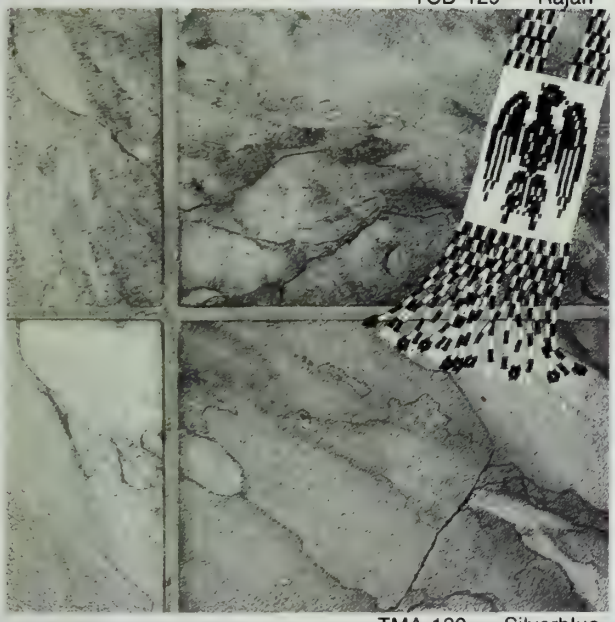

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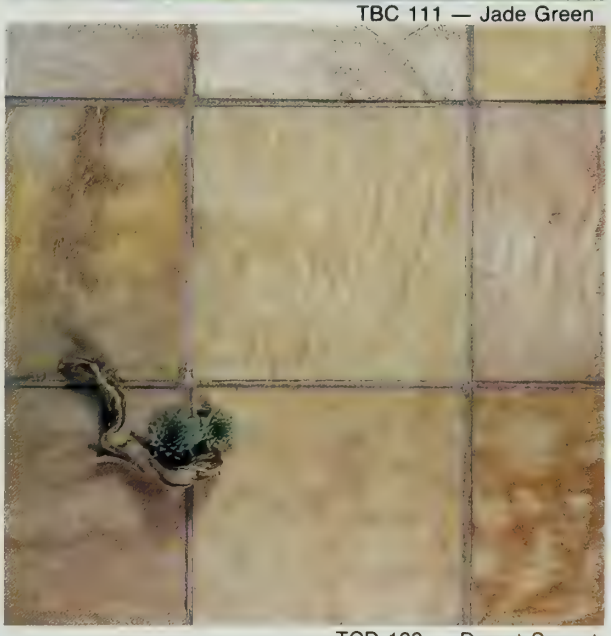

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